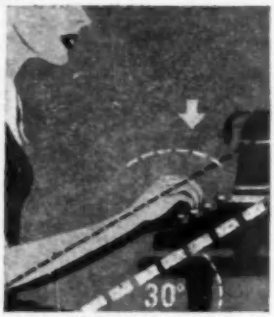
THE GREGG WRITER

A MAGAZINE FOR SECRETARIES
STENOGRAPHERS AND TYPISTS

OCTOBER 1946 15 CENTS

Correct TYPING TECHNIQUE increases speed... lessens fatigue!

LONG DAY, loads of work to do? . . . stay alert and interested . . . but relax and be comfortable too. Don't crouch like a tiger and tense up. Sit upright, bend forward a little from the hips. Feet must be firm too, not wrapped around chair.



PLACE YOUR HANDS in *rest* position, forearms parallel with the keyboard (about a 30° angle). Don't pound the keys . . . just curve your fingers and use a "fingering" motion. Put rhythm into your strokes. Don't arch your wrists . . . relax them.

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The GREGG WRITER

Vol. 49 OCTOBER, 1946 No. 2

SHORTHAND LIGHTS THE WAY

From secretary to a director to director with a secretary epitomizes success story of this young Westinghouse expert

RAE YOUNGDALE

SHORTHAND has often been the bootstrap with which people have pulled themselves to success; but—meet a girl who almost literally used shorthand to "light her way" up!

She is Miss Myrtle Fahsbender, who now holds the impressive title of Director of Residential Lighting for the Westinghouse Electric Corporation. She is one of the very few women in the country who have become nationally prominent in the electrical industry. She is young, blue-eyed, chic, attractive, our October cover girl

FROM a stenographic start, Myrtle Fahsbender has become one of the acknowledged authorities in the field of home lighting. She travels from one coast to the other giving lectures before groups of architects, designers, and decorators. She has written many booklets on home lighting, and even now is completing a textbook on the subject.

Today she will tell you, smiling, "It was shorthand that started me on this career." Actually, the career evolved itself when Myrtle undertook to improve her value to her first employer.

WHEN this charming lighting expert was a high school student, she visited a number of offices in Chicago. "I was impressed," she recalls, "by the busy secretaries I saw—the importance of their work!" And that impression became an ambition: to be a top-notch secretary.

From high school Myrtle went to the University of Illinois and earned a Bachelor of Science degree in Commerce; then, with a background of fundamentals in business administration, she attended the Moser Business College in Chicago to learn the secretarial skills. Soon after completing her course she learned from a sorority sister that the Chicago Lighting Institute needed a secretary. She applied, passed the test, and found herself secretary to the managing director.

Despite her elaborate training for a secretaryship, Myrtle admittedly had difficulty in taking dictation at first. "My first letter," she says, "was full of technical terms, many of them new to me. But even such things as 'candle power per square inch' can be disconcerting when your employer rattles them off in one breath. I was glad I had worked so hard on my shorthand! I wouldn't have lasted two minutes with a meager knowledge of it."

THOSE technical terms were something, all right, but they provided a key to Miss Fahsbender's later success. "There were so many technical expressions," she remembers, "that I knew I would have to do some intensive studying if I was going to become a really efficient secretary; so, I borrowed a number of pamphlets and books and read and read and read. I picked out the technical words and practiced shorthand symbols (or sometimes engineers' symbols) for them. The first thing I knew, I was fascinated with the whole science of illumination!"

For six years Myrtle worked for the Chicago Institute, and in that time she attended lectures, reported engineers' conferences, and read all she could about

Miss Fahsbender at a breakfront desk in her apartment. The lighting is by a portable lamp together with local light from a small fluorescent tube concealed in the left side of the desk.

illumination—especially home lighting. "Of course," she laughs, "most of it was way over my head at the time, but gradually I came to understand the fundamentals of illumination and later picked up some of its technical aspects."

WHAT this knowledge contributed to her shorthand skill and her office efficiency is obvious. What it contributed to her promotions is also evident: very shortly after beginning her studies, Myrtle began conducting visitors through the Institute's model home, in addition to her secretarial duties. She did such a good job and acquitted herself so creditably that soon she became home-lighting consultant for the Institute.

"I didn't know it at the time, but right there I made a mistake," Miss Fahsbender told me ruefully. "Because my duties were no longer secretarial, I began to neglect my shorthand. How I wish I still had all my skill! At first I did use shorthand myself in taking notes; but then, as I got busier and busier traveling and speaking, I began to rely on my own secretary more and more. I would find it a big advantage at conventions and conferences and in doing research if I still had my one-time facility."

Her success in Chicago led to her joining the Westinghouse staff at Bloomfield, New Jersey, and through the expansion of her program of writing, lecturing, and broadcasting for Westinghouse, she became known throughout the United States and Canada as an expert on lighting in the home.

DURING the war Miss Fahsbender prepared booklets on blackouts, dimouts, and electric conservation as they affected the homemaker. Now she is concentrating on the peacetime problems of home lighting, and is right in the middle of a campaign to educate the public on proper home lighting, or "see-ability" as she terms it. She feels that people should learn to use light as a decorative medium, and not

merely as a necessary utilitarian tool. She has given many lectures on the "Light for Decoration" theme, and planned the lighting in many model homes. She is an enthusiast on the use of fluorescent tubes for decorative lighting—even builds them into furniture!

Myrtle Fahsbender knows all about the newest electric light bulbs, both fluorescent and incandescent, and she makes plans for their eventual application in the home while the new light sources are still on the engineer's drawing board. Her own home, in East Orange, is a model of good lighting. There she has combined fluorescent tubes with incandescent bulbs to produce such unusual and sometimes startling effects that the apartment is a never-ending source of admiration for her many friends and associates in the lighting field.

As an employer, Miss Fahsbender is finding her own experience being paralleled by that of the secretaries who have worked for her. "If a new girl rises to the challenge of becoming a first-rate secretary," she says, "—grows really interested in the subject, reads up on it, studies the letters she writes, makes herself of real service to her employer, she is on the way up!"

She continued regretfully, "That is just what happened to my present secretary. Over the years she picked up so much information about home lighting that she could answer many requests for information herself. That saved me a lot of time. Now she is being promoted—right away from me—to one of the highest secretarial posts in our plant. I only hope the new girl will take as much interest, and as *intelligent* interest, in the job."

When asked what advice she would give to new office workers who want to find a career, Miss Fahsbender suggested, "Well, first of all, tell them to make every effort to become efficient in what they are *hired* to do. If they are hired as a stenographer or secretary, they should quickly master the special vocabulary of the offices in which they work—its meaning, its shorthand symbol, its use. They should not deliberately look for something different to study; promotion comes from becoming expert, and *interested*, in what they are employed to do."

It is a long way from being an inexperienced novice to being an applauded national figure; but the career of attractive Miss Fahsbender is a shining—fluorescent?—example of how shorthand skill can open the doors to careers and to opportunities.

Ready for Tomorrow

It was 10:30 before Mr. Frank's secretary called to say she wouldn't be down for the day. Plainly irritated, the boss nodded to one of the stenographers.

"Miss James, will you take over for today? You may use Miss Slocum's desk. She won't be down, and we have a lot of work to finish."

Then began a day which Miss James will recall only in her fondest nightmares. It started with a curt request for her to unlock the old file cabinet with "the key in that drawer." Miss James discovered that there was not only one key in the drawer, but a dozen, all unlabeled.

Later, the boss asked her to put in a call to Bill Gary. Look though she did, she could find no list of frequently called numbers, although there was a handful of old papers with unidentified numbers scratched on them scattered through the desk. Finally, she had to ask the name of Mr. Gary's firm and use the telephone directory.

There followed in close succession: the mystery of the missing safe combination, the case of the unique filing system, the disappearing shorthand notes and the irritated employer.

Plainly, Mr. Frank's secretary was the indispensable type—the whole office was thrown into an uproar if she wasn't around. She evidently had never stopped to think that work must go on, without her presence as well as with it. She was reminded of this fact, however, when in the privacy of his office, on her return, Mr. Frank warned her to mend her careless habits or he would be looking for a new secretary. He ended his little talk with a line that his secretary has remembered and acted on since then, and which Miss James, who is also a private secretary today, decided on long ago:

"Always leave your desk as though you might not come down tomorrow."—*Ellen Andrews.*

Is Your Office Noisy?

You Might Do Something About It

MADELINE CORSE

HAVE you ever considered to what degree office fatigue and ragged nerves are the direct result of unnecessary noise? Much of this noise could be eliminated without a decrease in general efficiency, and would actually help workers to do better work because tension is relieved.

A ledger clerk, for instance, is about to number her sales sheets. Her desk has a metal shelf, and with a metal numbering machine she slam-bangs each sheet separately. The noise is so distracting that the girl at the next desk decides to waste time in the washroom until the stamping process ceases. By testing while the ledger clerk is out to lunch, she proves that by placing a blotter under the sales sheet and by leaving the sheets in small piles when numbering them, the noise is so deadened that it is negligible. But she suffers in silence because criticism is usually unwelcome.

INVOICE files and correspondence files have drawers which are usually slammed shut. The manufacturers took pride in making them slide into place easily and quietly, and the slamming is only a thoughtless habit. This is true of sliding shelves as well.

Loud voices too may be toned down. Stenographers learn to dread the last work day of the week when the salesmen flock in with their booming voices and boisterous laughter. Shouting across the office could be eliminated if the speakers would take a few footsteps. And humming and whistling, even though softly, would be stopped if the cheery soul knew how much it gets on his fellow workers' nerves. Gum-snapping is even worse!

OTHER causes of noise are beyond the control of the individual worker, and are up to the manager.

Telephone bells and buzzers are often louder than necessary. They can be adjusted so that they do not break in upon concentrated thought.

Cement floors are sound-magnifiers. Drag a chair across such a floor if you don't believe it. It would be conducive to quiet if these could be covered with linoleum or other covering.

If the janitor goes about from one waste basket to another with a huge basket on rollers, this may well be done while the employees are just arriving and have not quite settled themselves to the business of the day. Repairs that require the use of a hammer might be timed for the noon hours, when only half of the employees would be affected by the pounding.

THE older office machines are often noisy. As new equipment becomes available, these will no doubt be replaced with scientifically constructed models in which the elimination of noise has been carefully worked out. In the meantime the floor plan might be rearranged for reducing nerve tension.

A large number of office machines crowded into a small area could well be distributed into two or three groups with a space between, in order to lessen the incessant clatter.

The workers themselves dislike to ask others to be more considerate so that working conditions may be improved. They pride themselves on their ability to get along with other people, and try to avoid friction. They don't want to be thought of as crabs, hens, bears, pills, or anything else that would lessen their friendly relations with their co-workers. So the noises may even increase.

THE office manager could easily overcome most of these disturbing influences and bring his office force to a higher level of efficiency. He might post a notice inviting the individual workers to place their suggestions in a suggestion box, and would probably be surprised at the number of little things that could be eliminated or reduced as noise producers. The "pet peeves" would soon yield to smiles, and more work with greater accuracy would be accomplished. Why not suggest it to him tactfully? If he has a private office, he may not realize how noisy the general office is.

DO YOU NEED A HANDICAP?

An inspiring account of what one young Council Bluffs high school girl was able to accomplish, as told by her teacher

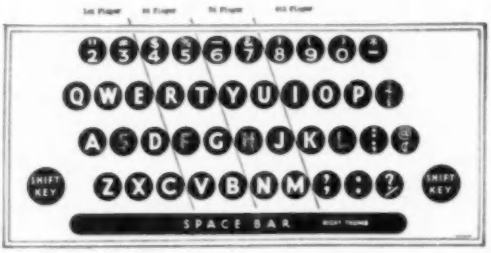
HAROLD J. JONES

IT is sometimes said that we need a handicap in order to succeed. With many of us our only handicap is the lack of mental and physical push necessary to take advantage of our opportunities.

When Patricia Shannon, recent graduate of Thomas Jefferson High School, was born, instead of a complete left hand she was given a good right hand and the opportunity to develop, if she so desired, the "mental and physical push" necessary to overcome obstacles. She has developed this drive, with a stick-to-it-iveness and courage which most of us lack.

PATRICIA has many accomplishments, and her latest is the ability to typewrite at a more than satisfactory speed, and while many students would be taking time to figure out just how to type a short letter, she will type it and hand it to you ready for your signature.

In the school hall, one day, upon being told that she could learn to typewrite, her eyes lighted eagerly and she said that she would certainly like to try. It was arranged for her to come in during one of her study periods for one hour each day. How long would she come? Would she grow discouraged after a few days and quit? I wondered. Some students, *without* a handicap, will not put in extra time in order to become good typists or shorthand writers. But "Pat," as her friends call her, without the motivation of being enrolled in a typing class, came steadily, never out with an alibi, for seven weeks and two days. Consistently, she stuck to her typing during April, May, and June.



Pat's Fingering Scheme

(Shaded letters show her home keys)

No sitting in the study hall for Pat, just dreaming! Her determination paid dividends, for some months later I had the pleasure of recording on her grade and permanent record card, an "A" and a credit for typewriting.

THE fingers of Pat's right hand, placed in the center of the keyboard, on the second row, hardly stop any place for long, although she does have a home position. With five fingers doing the typing generally done by ten, and with some fingers covering more than two rows of keys, they have to move, and move fast. By leaning forward she can return the carriage with her left arm; however, she discovered it put her out of position, so she gives her right hand this additional work.

A special chart of the keyboard was prepared, placing her right hand in this position: her first finger, using "s" as a starting place, covers the three rows, from top to bottom, containing "a," "s," "d" in the customary home position; the second finger rests on "f" and covers the two rows containing "f" and "g"; the third finger rests on "h" and takes care of the two rows containing "h" and "j"; and the little finger rests on "l" and takes the three rows containing "k" "l" ";" and the remaining keys on the right side, which are infrequently used.

CONSIDERABLE time was spent learning the keyboard, using her home keys, "s," "f," "h," "l," for pattern stroke keys. Then, in order to teach all of the letters of the second row (the usual home position) according to her home position of taking two or more rows with each finger,

this drill was used, tying it in with the use of the space bar: "fasdfgf" space ";lkjh". When this was completed she had accustomed her hand to a position which enabled her to cover the entire keyboard.

A group of words was then prepared, using her key position letters as much as possible and gradually introducing other keys; such words were used as: fur, rug, jug, had, lad, ask, rag, has, jar. Soon these words were incorporated into sentences, as: "a lad has a jug;" "dad has a rag rug;".

THE next step was to increase her typing vocabulary, giving her an opportunity to check the correct fingering according to her home position. This was done by practicing the thousand most common words, divided into groups of one hundred, and presented in order of their frequency.

She then found it stimulating to take one-minute timed writings on such sentences as are found in SPEED STUDIES by Hakes.

After this she selected any exercises which she found interesting; covering some work on letters, centering, and business letter information.

It was amazing to see the speed with which the fingers of her right hand could locate keys, and from the beginning it was evident that she could type fast. A stroking test, given after a few days of typing, revealed that she had typed at the rate of 63 words in one minute. During the first seven weeks her timed writings on sentences started at 57 and continued through 59, 62, 65, and 73 gross words per minute.

STILL determined to succeed, she got in extra practice on a friend's typewriter during the summer months. This was very fortunate, because when school opened the next semester she was able to get in one hour of instruction a day for only three days out of the week.

During this semester, for a few weeks, she typed on sentences and three- and five-minute timed writings with a typing class and made the following records on three-minute timed writings—net words per minute: 15, 16, 19, 22, 24. On five-minute timed writings she made: 13, 15, 21, 34, net words per minute. She could have built her speed higher, but as indicated before, after a certain typing ability was reached, the emphasis was placed on advanced typing material, and she finished the semester working on different letter forms, centering, outlining, punctuating, and other phases of typing which she felt might be valuable in her future work.

PAT is very fond of music and plays the piano so well that everyone enjoys listening to her. When she was in grade school, a friend taught her the fundamentals of piano playing and encouraged her to practice. With her right hand she plays the treble clef just as the music is written, and with her left arm she plays bass notes which harmonize. She plays semi-classical as well as modern jive, and among the selections which she likes and plays quite well are Beethoven's "Moonlight Sonata," Tschaikowsky's "Concerto," and "The Dolly With the Hole in Her Stocking."

PAT hoped that when she finished high school she could go to college, but didn't know just where the money was to come from. She was on the debate squad and made "A's" in most of her subjects. Since the death of her mother, when she was three years old, she has lived with her grandparents. On Saturdays and during vacations she has worked at the City Library, and some day expects to be a librarian. [We have not heard whether her hope of going to college has materialized.—*Editor*]

ARE you taking typewriting or shorthand or working at something which de-

(Continued on page 76)

At the Sign of the

INFORMATION DESK

Send your questions to Information Desk, The GREGG WRITER, 270 Madison Avenue, New York 16, N. Y. A letter is not necessary, a postal card will do, but be sure to give your name and address.

1. If the name, Mr. John Brown, Jr., is used in a sentence of a letter, do you put another comma after Jr. even if it is not the end of a clause?

If the name of a company, as Hardy Bus, Incorporated, is used in a sentence of a letter, do you put another comma after Incorporated even if it is not the end of a clause?—*A. M. S.*

Yes. "Jr.," "Inc.," "Incorporated," and similar designations following a name are considered explanatory items and are set off by commas. Therefore, if they appear within a sentence, the comma follows the item.

2. Would you please let me know the correct form to be used in listing the following numbers: 43-2015, 6170-D, 10049, CL-41937, DP-2460-XI, 25-60, and 7181.—*B. B.*

We understand your question regarding the arrangement of the figures you mention to refer to the preferred style for tabulating such numbers.

As the numbers are so irregular in length and form, we advise beginning each at the same margin, without regard to the alignment of the digits in the numbers; thus:

43-2015
6170-D
10049
CL-41937
etc.

3. Is it correct to use *question marks* in strictly business correspondence? My employer tells me to use them, but I think they should not be used.—*W. I. W.*

Question marks should follow direct quotations, always. Perhaps, you are misled by the rules regarding indirect questions and rhetorical questions, which should be followed by periods. The following examples will make this point clear.

Indirect question: He asked me if I could go.

Rhetorical question: May we hear from you soon.

4. (1) In my work I run across quite a few quotations in sentences. I am sending a sentence which, I think, will illustrate my point. I would say that the last quotation marks should be just inside the period, and yet in most instances it is written as I am sending it to you.

> **There were five rooms and a hall which were sparsely furnished, and dirty and from which emanated a "foul odor of smoke and dampness."**

(2) I should like to know whether or not a comma is put between the month and the year.

> **The recipient was convicted of murder in June 1940.—*Mrs. E. H. R.***

(1) Authorities differ regarding the position of the period or comma in relation to the quotation mark.

Most published books nowadays follow the style of always placing them *inside* the quotation mark—it seems to be a matter of typographical appearance. The small characters look lost outside the quotation mark.

(2) It is considered better style to separate the month and year by a comma even though no day of the month is included. Your example would, therefore, be punctuated, "June, 1940."

5. (1) Is it correct to leave three spaces between paragraphs in double spaced typewritten work?

(2) Can you give me any specific instructions as to spacing, especially pertaining to legal matters?—*A. A.*

(1) Many people like to leave three spaces between paragraphs in double-spaced typewritten work, but the common practice is to leave the same number of spaces between paragraphs as between lines. This is not to say that either form is the "one-and-only" *correct* form. There is no question that an extra space between paragraphs, as in double spacing between single-spaced paragraphs, sets each paragraph out more clearly. Some people consider the extra space as more artistic. Others use it in order to make the typewritten work more legible. This is all a matter of personal opinion.

(Continued on page 74)

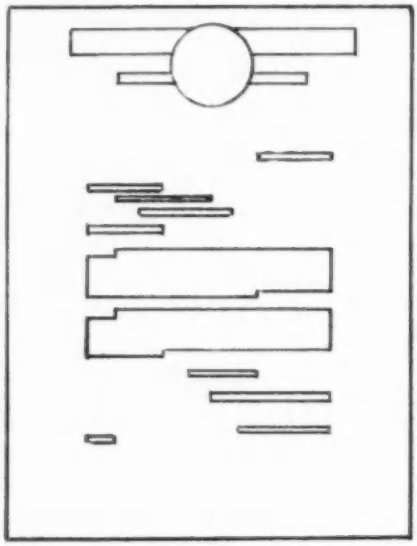


Illustration 1. The indented letter style is the oldest form, and so seems conservative, reliable, restrained.

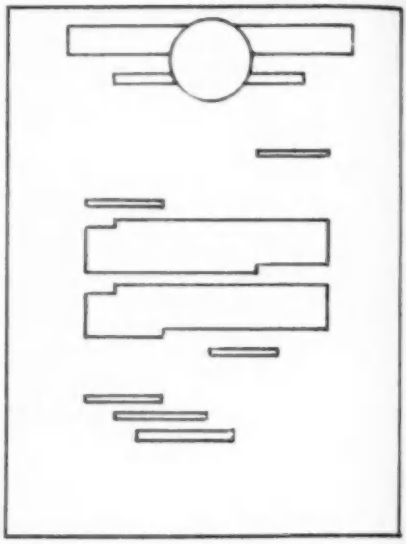


Illustration 2. The inverted-address letter style is personal, friendly, and complimentary to the reader.

Painting Pictures W

ALAN C. LLOYD
Assistant Editor of the Gregg Publishing Company

ONE problem that perplexes office managers is the fact that new typists seem grimly certain that there is but one best way to set up a letter—the one method emphasized in their training.

"Why, would you believe it," one office manager told me, "when I suggested that a certain follow-up letter be typed in the indented style, my new secretary told me that a letter in that style marked me and my firm as being old-fashioned!"

On the other hand, the new typist is equally perplexed to find his employer ignoring the styles the typist believes are now standardized, or using a form that the typist believes to be long outmoded.

"I can't understand my Mr. Elkins," Evelyn told our evening school class. "He says that the signature block of his letters must include an underscore line on which to sign. Why, business hasn't done that since the Civil War! We never receive a letter like that; but he wants all of his letters to have that signature ruling!"

OBVIOUSLY, both girls were certain that they were completely right, their employers completely wrong. They wanted to be helpful. They simply did not realize that today's businessman carefully studies letter styles and selects the style he feels matches the impression that he *wants* his letter to convey.

HOW DO LETTERS GIVE IMPRESSIONS? Business letters were written long before the invention of the typewriter. The lines of the inside address and the beginnings of the paragraphs were deeply indented so that these parts would be distinct when written in longhand. It was natural, then, that the first typists followed a similar pattern of indentation when they began to use the machine for business correspondence.* Be-

* The first typewriter was invented as a tool for the blind, and was adopted for business use only after the original machine had been considerably modified.

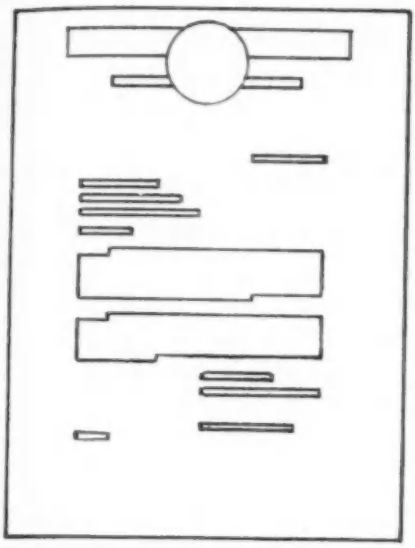


Illustration 3. The semiblock letter (paragraphs indented) is cordial, but at the same time it is businesslike.

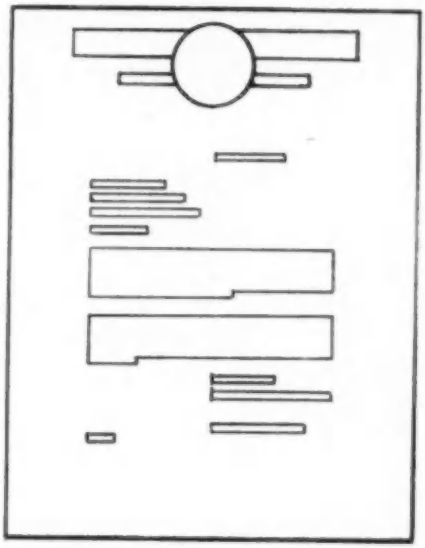


Illustration 4. The block letter (date aligned with close) is aggressive, a salesman, brisk, matter-of-fact.

Your Business Letters

Each letter style has a different personality, a personality every typist should understand. This article will give you a new insight and interest in writing and analyzing business correspondence.

cause this form of letter arrangement is so old, it has come to represent *conservatism* in our minds; and it is widely used by businesses that really are, or want to appear to be, conservative. Some executives label the indented letter as "old-fashioned," but some thoughtful businessmen like the atmosphere of restraint and reliability that the indented form gives to their companies' messages.

THE indented letter (see Illustration 1), with all its indentations, is a slow and cumbersome letter to type; yet, for this very reason, it has an added flavor of leisure and grace, as though it hinted, "I am of the old school of careful, considerate, honest businessmen, and in my leisurely way I would like to suggest a sound proposition for your consideration."

INVERTED ADDRESS. The practice of placing the address below the body of the letter (see Illustration 2) also predates the typewritten letter, and is still used for the same purpose that it was in centuries past: to suggest personal friendship. When Ebenezer Scrooge wrote a business letter, he probably put the address *above* the body of the letter; but when he wrote a friendly letter—we can assume he eventually did!—he placed the address *below* the body of his message, as a gesture of cordiality.

This gesture has continued. If one uses the friend's address in a personal letter, he puts it below the body, because the letter would not seem friendly if the address preceded "Dear Fred." Formal invitations, really the most exclusively personal of all correspondence, are always written in this "inverted address" fashion. The letters of government officials, addressed personally to constituents, follow this complimentary style so frequently that many authorities call this the "government style."

THE businessman has not been blind. It is sometimes to his advantage to pretend that he and his reader are close friends,

Accordingly, he will frequently use the inverted-address style to give the appearance of great cordiality to his letters. Many firms use this style in their individually addressed form letters, not only because the problem of aligning and placing the inside address is simpler, but also because the inversion of the address gives a desirable quality of intimacy to what would otherwise be an extremely impersonal letter.

SEMIBLOCK STYLE. The squaring of the lines of the inside address without indentations—blocking them—became popular with the use of the typewriter, because this style was speedier and, too, because the use of four or five lines in an indented inside address sprawled these lines clear across the page. You can squeeze handwriting, but you can't squeeze typing! The blocked-address style (or "semiblock," as it is now called in most typing textbooks) retains the indention of the paragraphs because, when it was originated, writers believed that paragraphs *had* to be indented. "Why," they used to say, "the indention is a characteristic of a paragraph. Without the indention, how would you know where the paragraph started?"

Nevertheless, they approved the blocking of the inside address, even went so far as to approve the idea of blocking the closing lines, too, so that the modern semiblock letter (Illustration 3) evolved, with an atmosphere of conservatism in the indented paragraphs mingled with a matter-of-business appearance in the blocking of the address and the closing lines. Because of this mixture of briskness and restraint, the semiblock letter is the style most generally used today.

BLOCK STYLE. As typewriters improved and typists wrote faster, businessmen began to put an increased emphasis on higher production rates. Businesses that were mailing thousands of letters a week began to look for shortcuts. They reasoned that each indention saved would be time saved. Accordingly, many firms eliminated the paragraph indentions altogether. Some went so far as to start the date and the closing lines at the same point, so that a single tabulator stop would serve them both. Thus they arrived at the block style (Illustration 4), a form that is easy to type and easy to read. It has a blunt, efficient, crisp appearance that attributes alert progressiveness to the writer. It implies, "Our firm is aggressive, forward-looking. You are, too, we know. Now let's get down to business."

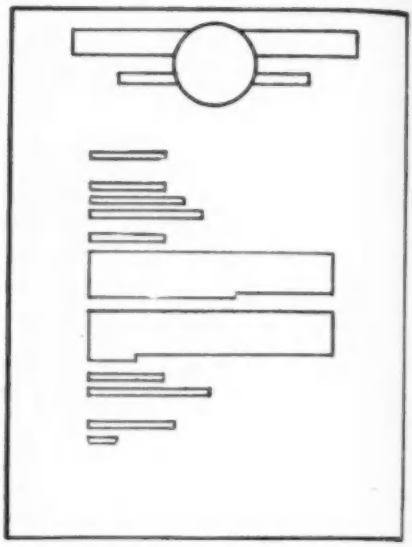


Illustration 5. The extreme block letter, too super-efficient, seems cool, impersonal, take-it-or-leave-it.

EXTREME BLOCK. With the encouragement of office-efficiency experts, some businessmen went "all out" for super-efficiency and eliminated every tabulator hop. They began each line flush at the left margin in a new style they called "extreme block" (Illustration 5). Because this style is the youngest, the newest, and the quickest to type, it won for itself an aura of high speed negotiation, split-second decisions, modernity—super-efficiency. Many companies immediately adopted this format, because they liked this modern-looking setting as a backdrop to the messages of their correspondence.

Businessmen's magazines shouted praises of the new form, describing the miles of paper it saved, the hours of typists' time it conserved, the speed-up of quantity production it made possible.

But, on the other hand, the very efficiency of this arrangement has led to its use for form letters to such an extent that today many of us automatically say, "Oh, just an advertisement," when we see a letter in this style. We are prejudiced against the letter before we have read it. For this

reason, many companies that once adopted the extreme block form have switched back to the less efficient but more modest block and semiblock styles.

Businessmen, especially those who have read the magazines of business and studied business correspondence carefully, are fully aware of the distinctions characteristic of the letter styles described here. There was a time when a businessman would select one particular style simply because he "liked it," because it suited him. His choice would reflect his taste, his own nature. If he were conservative, his letter style would be conservative.

But there are many businessmen who have reversed this procedure. They have decided what they wish to *appear* to be, and have adopted for their general, basic correspondence the style that will carry the impression they desire. In addition (and this is especially true of those who write sales letters), they have reserved the right to use the other styles for special occasions.

OF course, not all businessmen are so thoughtful as this. Many executives will blithely sign their names below anything their secretaries place before them. It is for these secretaries, and those who will serve in such positions, that an understanding of the "color" of each letter style is especially important, because they will then be able to paint a picture of their firm's business portrait through the letter style they recommend to their employers. And every typist should understand the use of different styles for carrying, quite properly, different impressions.

In quick summary, then, we can see that each letter arrangement can be weighed for its degree of efficiency and personality:

Style	Efficiency	Personality
1. Indented	None	Conservative, reliable
2. Inverted	Little	Intimate, very friendly
3. Semiblock	Fair	Cordial, but business-like
4. Block	Quite	Aggressive, brisk
5. Extreme	Super	Cool, impersonal, mechanical

If all typists understood this aspect of letter arrangement, they would understand why so many businessmen say, "Our letters are our representatives." For they are. Letters have a personality in appearance alone, entirely apart from their content.

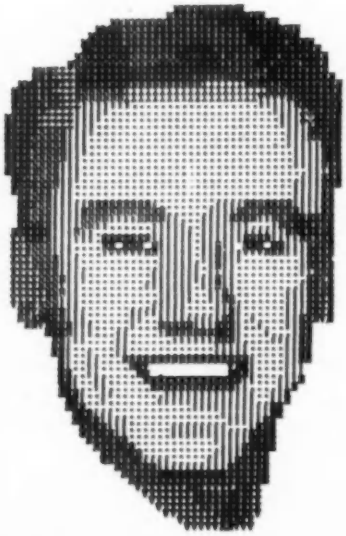


Illustration 6. The typewriter can also paint portraits, as this speaking likeness of Van Johnson demonstrates most artistically.

Dictionary-itis

ARE YOU ONE of those stenographers or secretaries who feel that the use of a dictionary in word-division is the mark of an amateur?

A large group of office workers in New York City was recently dismayed by a simple test that revealed how little they really knew about the words they use frequently. They were asked to indicate the syllables in the words listed below. They did not have to indicate the best place to divide each word; all that they were asked to do was break each word into its syllables. Can you do it?

Indicate all the syllables	*Per cent who could do it:*
1. program	97.5
2. plastic	82
3. stolid	70
4. proper	62.5
5. measure	52.5
6. language	45
7. divided	31
8. correspondence	19

If you score all 8 right, you don't need a dictionary on your desk. If you score 6 right, you need one within reach. If you score 4 right, you need the dictionary right beside your typewriter. If under 4 right, you'd better check every word you divide!

This is the way these words are divided: *(turn the page upside down now)*

pro-gram; plas-tic; stol-id; prop-er; meas-ure; lan-guage; di-vid-ed; cor-re-spond-ence.

How's Your Reputation?

HELEN WATERMAN

FOR better or for worse, the things you do and say in your everyday living add up to your reputation. A girl's "reputation" means a good deal more than just whether she is willing to step out with her married boss, although that is a vital part of the whole picture. It also includes whether she can do a job over, when necessary, with a smile instead of a groan, and how comfortable other people feel when they are around her.

Think of your own classmates or fellow workers, and see how readily you can classify them as good sports, grouches, know-it-alls, or snobs.

NOW ask yourself honestly whether you might be on their list as

SARCASTIC? This is the Number One way to turn friends into enemies.

SNOOPY? Do you respect other people's secrets as much as you do their more tangible property?

ARROGANT? Was it because of your own good management that you happened to be born with brains, or social position, or parents who could afford to give you an education?

SLOPPY? Do other people have to clean up after you, and can't you find things without pawing all through your desk?

DEPENDABLE? When you make a promise do you keep it? Is your work done right, and on time?

TRUSTWORTHY? Can you keep a secret, without "I know something you don't know" boastings?

NEAT? A plain girl carefully groomed is more pleasing than a beauty with straggly hair and twisted seams.

TATTLING? Getting others in trouble may seem to get you in with the boss, but helping fellow workers out of jams makes them boosters instead of enemies. And, anyway, most bosses distrust talebearers.

SENSITIVE? If you can't take suggestions and criticisms without bursting into tears, look up a doctor or psychiatrist. And quick, or you won't have a job long.

INDIFFERENT? You may need a job longer than you think now, and promotions and job security go to those employees who advance their employer's interest, not to the clock-watcher whose only concern is a pay check.

Why They Say "Chairman"

BEFORE CHAIRS were in general use people sat on benches and stools. When chairs were introduced, a person sitting in a chair occupied a seat of honor, says the Wood Office Furniture Institute. Even today a man who "holds the chair" at a meeting is its presiding official.

[If you are interested in "origins" of this kind, why not send in any such items you see in your reading, for us to pass along to our other readers when space is available? —*Editor.*]

OUR SHORTHAND ALPHABET

The simple, easy curves that predominate throughout the system, give to its writing a distinctive graceful onward flow

JANET KINLEY GREGG

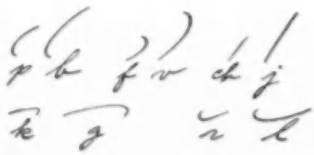
IN beginning the study of shorthand many students have a vague idea that shorthand consists of a medley of strokes without any scientific foundation. Now it seems to us that in beginning the study of any subject, it is well to have at least a general understanding of the foundation on which the whole subject rests or is built.

So if you will look carefully at the page in the front of the Manual, entitled "The Alphabet of Gregg Shorthand," you will have a good understanding of the material that you will be called upon to use in writing any word in shorthand.

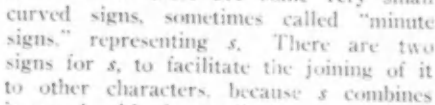
THE system you are studying is above all a very scientific production—a blending both of simplicity and power. You have probably noticed that a symbol commonly used in connection with the system you are studying is two entwined ovals:

Make the one oval, which is almost like the longhand *o*, and strike a straight downward line through it, intersecting it; then the second oval—in a horizontal position—and intersect it, too, by a straight line. In the case of the horizontal oval, add a straight stroke slanting upward. That material is all you need in order to represent in shorthand all the consonants you will have to write:

The letters, however, are written in phonetic pairs and are distinguished by a difference in length. These phonetic pairs are:

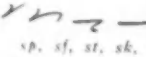


ADDED to these are some very small curved signs, sometimes called "minute signs," representing *s*. There are two signs for *s*, to facilitate the joining of it to other characters, because *s* combines in speech with almost all other consonants:



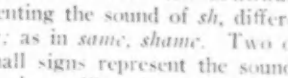
sp, sf, st, sk, ns, ms, ts, rs, ls

The signs for *s* are derived simply from a small oval or ellipse written downward and are identical except for direction.



The two forms of s

THEN there is the little downward dash representing the sound of *sh*, differentiated from *s*; as in *same, shame*. Two other of the small signs represent the sound of *th*. These signs, like those for *s*, may be written either to the right or to the left, and their resemblance to *t* will be clear to you if you compare *hat* with *hath*. Bear in mind, however, that *s* is always written downward, and that *th*, like *t*, is always written upward:



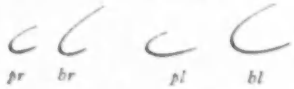
same shame hat hath

The aspirate *h*, being a mere breathing sound, is represented by a dot, placed over the vowel which follows it.

THAT completes the entire story of the consonants. The signs to which we referred seem quite simple from this brief explanation of the characters themselves. But their simplicity lies also in the fact that all these characters are based on the oval or ellipse. All the heavenly bodies move in elliptical paths. In fact, there is no free or easy movement that is not elliptical. The shorthand you are studying is based on that fact. You will find in writing the words in the first lesson that the

elliptical movement contributes to the easy flow of the writing, and this fluency has been increased by the arrangement of the characters according to the frequency of combinations of letters as they occur in speech.

Perhaps the simplest example of how this is done would be to write the letter *p* or *b* and then add to it the letter *r*. The result will be that you will find a very graceful, easy curve, giving two letters with one movement of the pen:

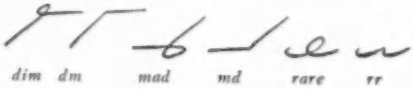


pr *br* *pl* *bl*

As you proceed with the study, you will find that this plan is followed with many of the other combinations. That easy, flowing, onward motion distinguishes the writing throughout the system.

NEXT come the vowels, which are represented by circles and hooks. As you know, the vowels are the most important element in speech. Someone has said that the vowel is the soul of the word. Without a vowel the word would consist of a lot of meaningless consonants, and without a vowel any two consonants might represent a considerable group of words. The letters *dm*, for example, might stand for *dame, deem, dome, doom, dumb, dime;* or perhaps a profane word which you might possibly be tempted to use in trying to transcribe the word without the aid of a vowel.

The vowels, on account of their great frequency, obviously should be represented by the most facile of all shorthand signs, and there is no doubt that the circles and hooks are the easiest signs in shorthand writing. They are indeed the links between the larger signs for the consonants, as vowels are the links in spoken words. Note that it is easier to write the vowel in the word in most cases than to omit it; it is also quicker, because the inclusion of the vowel eliminates the full stop:



dim *dm* *mad* *md* *rare* *rr*

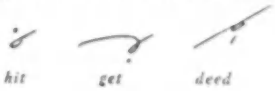
THE small circle, the large circle, the downward hook, and the upward hook are the four signs used to represent all the vowels in the English language.

As you will see from the alphabet, the first group of vowels consists of the short *a* as in *sat*, the medium sound of *a* as in *dark*, and the long *a* as in *gate:*

sat *dark* *gate*

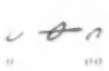
All these are represented by one sign in print and so they are also in practical shorthand writing. If a distinction should be desired, as in the case of an unusual word or a proper name, it is made by placing a dot under the circle for the medium sound or a short dash for the long sound of the vowel. Very few words require the use of these diacritics, as they are termed, for a medium sound, but they are occasionally—yet only occasionally—required for the long sound.

The small circle group of vowels is made up of the short *i* as in *hit*, the short *e* as in *get*, and the long *e* as in *deed:*



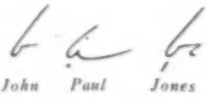
hit *get* *deed*

The hook representing *o*, and called the *o-hook*, is like a tiny *o* with the top cut off. That cut off top is used to represent *oo* (short *u*).



o *oo*

The author of the system has a favorite example for the sounds represented by the *o-hook:*



John *Paul* *Jones*

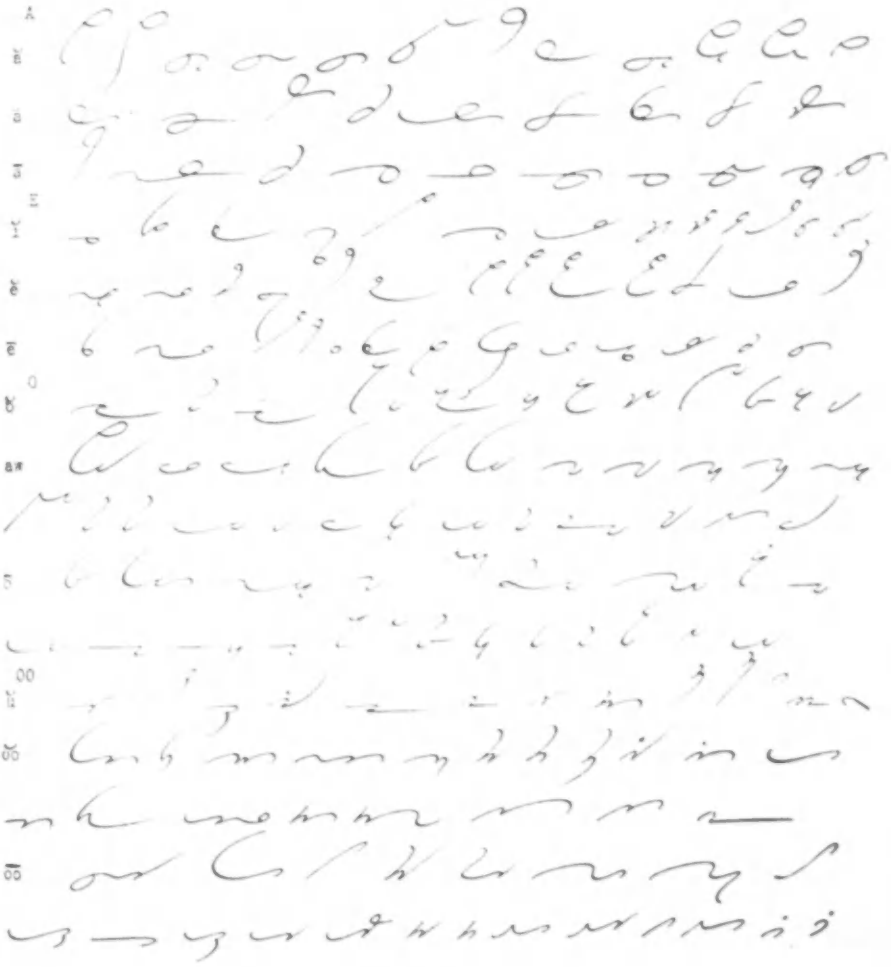
and another for the *oo-hook:*

The duck took to the pool.

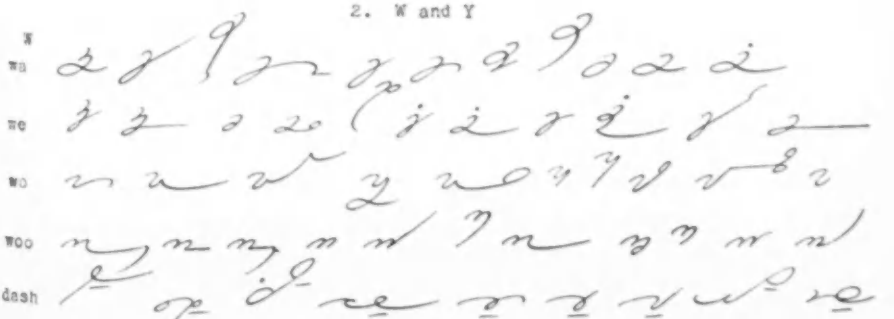
YOU may have noticed that those who have studied the plan and philosophy of the system or its scientific background are always more enthusiastic than those who have not, and their enthusiasm leads them to practice with inspiration and zeal. They are proud of their ability to write shorthand as a personal accomplishment and as a skill by which they can earn a living. It may be interesting to you to know that many thousands of war veterans are entering the schools and colleges to perfect

The Gregg Vowel Chart

1. The Twelve Vowel Sounds



2. W and Y



Y

ya

ye

yo

yoo

3. The Four Diphthongs

ū = ē + ōō

ow = ä + ōō

oi = aw + ē

ī = ä + ē

4. Other Vowel Combinations

ē + ō =

ō + e =

ī + a =

ē + a =

ī + any vowel =

their knowledge of shorthand, which they learned while in the Services. As you probably know, the U. S. Armed Forces Institute provided the Manual you are studying to all those who requested it in the Services, but it may amaze you to know that more than one million of these books were supplied. Those of you who may have read this magazine in previous years will recall the fascinating stories of the many young men and women who were doing secretarial work for high commanding officers in all branches of the Service.

The Vowel Chart

WE have summarized for you here these vowels of the system, with illustrations of their joinings (pages 71 and 72). Here is the key:

1. *The Twelve Vowel Sounds*

A. ă—*about, above, accept-acceptance, accord, acknowledge, address, advantage, allow, answer, appears, approximate, that*

ä—*are, calm, dark, far, lark, palm, park, particular, stark*

ā—*agent, claim, favor, gave, mail, make, name, nature, occasion, take*

E. ĭ—*any, beauty, children, copy, duty, give-given, little, situation, still, till, until, with, without*

ĕ—*correspond-correspondence, credit, effort, enable, ever, excel-excellent-excellence, except, expect, explain, express, general, let-letter, several*

ē—*belief-believe, clear, deal-dear, each, he, peer, people, previous, real-regard, receive, return-writ, see, weak-week*

O. ŏ—*collect, follow, knowledge, object, of, official, office, opportunity, stock, tomorrow, upon, was, what*

aw—*abroad, already, always, ball, bought, brought, call, caught, caution, cough, cross, draw, fall, fought, law, ought, or, pause, raw, saw, small, sought, talk, want*

ō—*boat, broke, close, coat, drove, fellow, grow, hope, know, low, most, motion, note, open, over, phone, position, show, so, suppose, told, wrote*

OO. ŭ—*another, does, enough, hundred, number, one-won, other, success, sufficient, suggest-suggestion, under, wonder, young*

o͝o—*brook, bush, cook, crook, cushion, foot, full, fulfill, hood, hook, look, nook, pull, rookery, shook, sugar, together, took, woman*

o͞o—*accrued, blue, do, food, fruit, grew, group, into, lose, move, roof, root, routine, shoot, sure, through, throughout, to, true, who, whose*

2. *W and Y*

W. wa—*swear, wade, wages, wagon, wait, wake, waste, wave, way, wear, whale*

we—*sweet, swim, we, weary, web, wheat, wheel, whether, whistle, width, women*

wo—*walk-woke, wall, wander, warfare, warlike, wash, watch, water, wattmeter, woe*

woo—*wolf, wonder, wonderful, woo, wood, woof, wool, worry, worse, worth, wound*

dash—*dwell, equipped, hardware, quarrel, quick, quit, quote, roadway, square*

Y. ya—*yak, Yale, yam, yank, yard, yardage, yardstick, yarn, yea*

ye—*ye, year, yearbook, yearling, yearn, yeast, yellow, yet, yield*

yo—*yacht, yachtsman, yaw, yawl, yawn, yeoman, yodel, yolk*

yoo—*yew, youth, youthful, youthfulness, yule, Yuletide, Yuletime*

3. *The Four Diphthongs*

ū = ē + o͞o—*acute, confusion, cute, few, fewer, fuel, graduate, graduation, huge, human, humor, situated, tubes, uniform, unit, United States, use, view*

ow = ä + o͞o—*blouse, bow-bough, cow, dower, mouth, now, ounce, out-how, outcome, plow, powder, power, shower, thousand, tower, voucher, vow*

oi = aw + ē—*alloy, annoyance, boil, boy, choice, coil, convoy, enjoy, foil, join, joy, noise, oil, point-appoint, poison, Roy, royal, soil, toy, voice*

ī = ä + ē—*buy-behind, design, derive, dining, drive, entire, excited, final, find, inquire, merchandise, mile, right, side, tie, tire, tried, twice, type, vie, why, wire*

4. *Other Vowel Combinations*

ē + ō—*cameo, Creole, folio, Leo, Leon, Leona, Mineola, neon, neophyte, peon, peony, portfolio, radio, Reo, Romeo*

ō + e—*boxcie, co-ed, Cohen, cohere, cohesion, Hallowe'en, Noël, Owen, poem, poems, poet, poetry, poets, showey, snowey*

ĭ + a—*alias, appropriate, aria, Caledonia, De'ia, initiation, Lydia, mania, piano, pneumonia, radiator, sepia, serial*

ē + a—*area, Berea, cereal, create, created, creation, Crimea, delineate, Korea, pyorrhea, recreation, reassure*

ī + any vowel—*bias, dial, Diana, diary, diet, dietetics, diurnal, fiat, friar, Niagara, pioneer, prior, science, sundial, sweetbriar, via*

This Vowel Chart is helpful as a review of the joinings you have learned, and to go back to again and again for practice. Next month we shall have a Progressive Speed Drill for you on Chapters I-III.

Information Desk

(Concluded from page 63)

(2) The best way to study how legal papers are spaced and set up is to secure access to the files of some high-class law office where they insist upon the very best of typewritten work. Most of the legal typing in the country does not come up to this standard.

Bear in mind, also, that styles and practice vary from district to district and even between offices in the same district. If you have a friend in some county or district courthouse who will show you some of the official files that are public property, you will appreciate this.

For many years past, there has been a tendency for school textbooks in typing to reduce greatly or to eliminate entirely the amount of legal practice material once included in typewriting courses. Furthermore, the trend has been to emphasize the printed blank forms which many lawyers have learned to use to save time and errors instead of typing out each form in its entirety. It is quicker to fill in these forms on the typewriter. For this reason, most of the legal work in our latest texts centers around blank forms.

Any well-organized law office has a set of typical forms that the stenographers can refer to whenever they have occasion to set up a paper. If you should be working in an office that does not have such a set of forms, it would not require much effort to discover typical forms in the files, secure your employer's criticisms, and copy off the beginning and closing sections of each form. Label them clearly and use them as a Style Manual.

6. **(1) Is it correct to use the phrase "attached herewith" when forwarding several copies of forms with the original letter?**

(2) Should "post-war" be hyphenated? If possible please give rule for hyphens.—*M. G.*

"Attached," rather than "attached herewith," is correct. If an item is "attached," it has to be "here"; therefore the "herewith" is repetitious.

"Postwar" is one word. It is difficult, if not impossible, to give definite rules for hyphens; as someone, in deciding upon the spelling of English words, apparently took a mad delight in placing hyphens in some words and omitting them in others. There seems no logical reason, for example, for spelling *postgraduate* as one word and *post card* as two, but such is the case.

We have a fine little book, though, that will help you with spelling difficulties—"20,000 Words." It gives the correct spelling, division, and accenting of 20,000 words, without the definition. It is an invaluable spelling aid.

7. **Are the words "have" and "has" used correctly in the following:**

That the defendants, ... (naming them), herein have, or claim to have, and each thereof has, or claims to have, some right, title, estate, ... and that said defendants have not, and each of them has not, any estate, right, title, or interest . . . . .

That said defendants have not, nor has any of them any right, title, ... —*H. F.*

The excerpts that you quote are entirely correct. Since *each* and *any* are singular, they require "has" in each case.

"College" Quiz

BORIS RANDOLPH

FOLLOWING are twenty well-known colleges and universities scattered throughout the United States. If you can write alongside each one of them the name of the State where the school is located, take four points for each right answer; then add one point more if you can give town name also.

(See page 76 for the Correct Answers.)

1. U. S. NAVAL ACADEMY.....
2. VASSAR .....
3. OCCIDENTAL .....
4. PRINCETON .....
5. DARTMOUTH .....
6. JOHNS HOPKINS .....
7. BELOIT .....
8. PURDUE .....
9. HARVARD .....
10. STANFORD .....
11. TULANE .....
12. BRYN MAWR .....
13. CARNEGIE TECH .....
14. BROWN .....
15. COLUMBIA .....
16. DUKE .....
17. CORNELL .....
18. AMHERST .....
19. DE PAUL .....
20. U. S. MILITARY ACADEMY.....

Anthony Hamilton is his name

TAKE A TIP FROM TONY!

Tempus "Fidgets"!

HAVE you ever seen it happen? Last half of the ninth, home team at bat, score tied, count three and two. A crowd silent and tense, as a ball comes whizzing toward the plate. Then—a terrific crack of the bat, and a ball sailing over an outfielder's head. An anxious runner rounding third as a disgruntled outfielder heaves a ball home. A cheering, crazy, wild crowd. A sliding runner, a diving catcher, a cloud of dust. An umpire roaring, "Yer OUUUT!"

EACH morning I see a scene like that enacted. Just as the bus driver guns the motor, preparatory to pulling out, shouts are heard. A young lady—let's call her "Hopeful Lena"—late, as usual, one hand on hat, the other waving furiously, comes dashing up the street. Flushed and puffing she boards the bus, hoping against hope that she will be on time for work.

As the bus rolls along Lena tries to sit peacefully, but each red light is disturbing. Each stop for a passenger is annoying. Finally (it seems like hours to Lena), the bus arrives at Lena's stop and she jumps off, to start the long three blocks to her building. She walks fast. Tries to run. Each big clock seems to leer, "You're late—you're late." When she reaches the elevator, Lena is fatigued, and looking at her watch she knows outfielder Time has thrown the ball home. She doesn't have to slide. She is out! The cheering crowd are just fellow passengers laughing at her plight.

A friend who works in the same typing pool says Lena comes to work looking completely worn out, and is tired for the entire day. Although she is an excellent typist she has received no advancement in all the time she has been with the firm.

YOU members of Steno Circles undoubtedly have seen characters like Lena on your way to work. Possibly (but I hope not), you have at one time played the role of "Lena." It's not a pleasant one, I know, because after I had been on my first job for some time I acquired the "late habit," and on several occasions found myself trying to be as inconspicuous as possible (almost tiptoeing) while walking through a busy office to my typewriter. Embarrassed? I glowed red all over, perspiration formed on my brow, I felt as though the boss's eyes were drilling right through me.

One morning it dawned on me how foolish it was to be wasting so much energy rushing to work only to arrive five to ten minutes late. In fact, it was downright silly. It would be much easier to leave the house fifteen minutes earlier, and that is just what I did the following day.

It was wonderful! There was no rushing. No dodging of taxi cabs. No walking fast. I even had time to stroll through the park. I arrived at the office with plenty of time to clean my typewriter, dust my desk, and replenish my stationery supplies. Oh, yes, my employer smiled a cheery "Good Morning."

IF you have that late habit now, if you're a Lena, consider for one moment these questions. If you were an employer and an employee came in late continually, would you recommend him for a salary increase or a promotion? Do you think such a habit is an indication of how an individual would perform on an assignment? What is preventing you from leaving a few minutes earlier each morning?

Snap out of it. It's worth the effort. When you come to work leisurely, your working day is off to a good start and has

a better chance of running smoothly. You will have plenty of pep, and certainly a better disposition. Don't be like Lena—on second thought let's call her "Hopeless Lena"—she's striking out. Remember—*if you want to rate, don't be late!*

And Now—

MARY R., Steno Circle, Colorado, asks: *What is an in-service training program?*

(Incidentally, Miss R., we were happy to learn that you have thirteen stenographers in your Steno Circle and that you have brought your speed up to 120 wpm through Steno Circle practice.)

IN answer to this question, let's start from the beginning. At the present time, employers here in New York and all over the country are experiencing an acute shortage of stenographers, typists, and other clerical help. They are conscious of the fact that this condition will continue for some time. The help that is available is not of a high vocational caliber and needs training. To meet this problem, many large organizations have inaugurated the "in-service training program." During lunch hours, after office hours, and sometimes on Company time, classes are held in typing, shorthand, and other subjects pertaining to office work.

Usually these are brush-up classes. However, one office I visited recently holds classes in beginning shorthand and typing so that file clerks, office boys, and office girls may train for higher positions at higher salaries. The advancement is usually from file clerk to typist, typist to stenographer, and stenographer to secretary. Attendance at each class is purely voluntary, and advancement is given after ability is proven.

THE Steno Circles that you readers have formed are equivalent to in-service training programs. Your purpose, like that of the program, is to meet with steno friends to review the learner's department together, read shorthand plates aloud, and dictate to one another for speed. You're conducting your own in-service training program, and, from the letters I have received, I say, like the cool young Miss encouraging a very bashful beau who has started to propose but lacks the initiative to continue, "You're doing fine, but don't stop now!"

Do You Need a Handicap?

(Concluded from page 62)

mands a certain amount of stick-to-it-iveness and courage to become proficient? What is your mental attitude toward this opportunity to improve your elf? Do you keep in condition, physically and mentally, so you can do your best work? Do you need a handicap to make you wake up to your possibilities?

In our high school, borrowing an expression from Hedda Hopper, "Our Hat's Off" to Pat Shannon, for her courage, her dependability, and her determination to overcome obstacles. Her splendid example of making the most of her talents is a challenge to everyone. Pat is not handicapped, it is the rest of us who are handicapped in not realizing our opportunities.

Just in proof of her typing ability, I'll tell you confidentially that the manuscript for this article was typed by—you guessed it—Pat Shannon. [And we could discover only six erasures on the entire five pages—three of them in the opening paragraphs when she was getting "warmed up" for the job!—*Editor*]

Answers to "College" Quiz on Page 74

1. ANNAPOLIS, MARYLAND
2. POUGHKEEPSIE, NEW YORK
3. LOS ANGELES, CALIFORNIA
4. PRINCETON, NEW JERSEY
5. HANOVER, NEW HAMPSHIRE
6. BALTIMORE, MARYLAND
7. BELOIT, WISCONSIN
8. LAFAYETTE, INDIANA
9. CAMBRIDGE, MASSACHUSETTS
10. STANFORD UNIVERSITY, CALIFORNIA
11. NEW ORLEANS, LOUISIANA
12. BRYN MAWR, PENNSYLVANIA
13. PITTSBURGH, PENNSYLVANIA
14. PROVIDENCE, RHODE ISLAND
15. NEW YORK CITY
16. DURHAM, NORTH CAROLINA
17. ITHACA, NEW YORK
18. AMHERST, MASSACHUSETTS
19. CHICAGO, ILLINOIS
20. WEST POINT, NEW YORK

◆ ◆ ◆

▶ CULTIVATION to the mind is as necessary as food is to the body.—*Cicero*

DOING WHAT COMES NATURAL

The assignments in your Manual are arranged for the natural development of speed and accuracy in writing

FLORENCE ELAINE ULRICH

IT is rather curious that with so many shorthand writers in the world — good writers, too — so few of them use their shorthand for anything but taking dictation from the boss! Did it ever occur to you to write a shorthand letter to your friend who is also a shorthand writer like yourself—to use shorthand for sending those brief messages one likes to put on post cards from the vacation resort? Do you use shorthand to jot down in your little memo book the things you want to remember?

Get Yours While They Last

I am so accustomed to using shorthand for everything I write that sometimes I forget *all* my friends do not write shorthand! And the ones that do not read it have to wait the longest for answers to their letters, I confess. I haven't the patience to write longhand when shorthand is so much faster and easier, and can be read even better!

YOU want to write shorthand that every other writer of the system can read, and a good way to determine how well you write is to take the O. G. A. Membership Test. If the examiner cannot read your notes, it is safe to say that you will not be able to do so very skillfully yourself, and you had better practice to improve your style!

If you find yourself puzzling over an outline because you did not make it correctly, do you ignore the need to correct the faulty structure once the word is deciphered? Or do you take cognizance of your style and practice for improvement? There is satisfaction in developing a technique to its highest peak of efficiency, so do not scorn remedial practice. Expert shorthand writers and typists are not turned out by schools; they are self-made men and women who saw the value of applying their vision, their talent, and their time to develop skill! A girl in Chicago was entered in a contest at Orchestra Hall. During the intervening months before the competition took place, this girl practiced, practiced, practiced, chord by chord, movement by movement, the selection she was to play, until those of us who drifted off in slumber and awoke to the strains of it in the morning were ready to hurl rocks through her window! But the skill developed through repetition practice enabled her to perform perfectly, with Dr. Damrosch himself standing at the piano—she carried off the Grand Prize! She confessed later that her knees trembled so she could hardly keep her feet on the pedals, but the perfect technique acquired through grueling hours of work did not fail her.

The simple practice which you do today to establish a correct writing style will be of utmost importance to you in the high-speed classes. The reason why more stenographers do not become expert writers of the system is that they never learned to write *good* notes! Shorthand is simple, easy to learn and to remember, but you must practice to make the symbols rapidly and accurately.

DO not be satisfied to write and read only as much shorthand as your teacher or employer requires of you. In the quiet of an evening, take a notebook and, while perusing the pages of this magazine, jot

down new words or outlines for study and practice the next day. You will be delighted to see how quickly and painlessly your shorthand dictation and transcription will improve. Outlines that are correct in formation of curves, size of circles, slant, proportion in the length of strokes, may be written more rapidly in dictation and transcribed faultlessly afterward.

If you are a stenographer, stretch your shorthand speed to 150 words. Do not let anybody tell you that high speeds are not required in business offices. A high dictation speed may not be required in some offices, but to what kind of office or position do you aspire? Positions require varying degrees of skill. There may be dictators with a speed of only 70 or 80 words a minute! For that matter, there are some bosses who do not dictate at all, who leave the matter of composing a letter up to the secretary! But the kind of job you probably want, the one that pays a good salary for work done in nice surroundings, will be most likely to require from 120 to 150 words! The story of the successful rise of one stenographer was told to me the other day. The best secretarial jobs in a large meat packing company are open only to male stenographers who can write at least 150 words in shorthand. "Actually," one of the young men reported a week or two after he had taken a job there, "the dictation is much slower, and I wonder why they requested that high speed." But the next time we heard of him he was returning to night school to obtain a still higher speed. Why? "Because," he confided, "I am slated to go to Paris in the spring for a reporting assignment with the firm. I shall need a reserve speed to do the job more effortlessly and well." Many firms are taking long-range views when employing stenographers and secretaries. They want the best. You had better be prepared!

YOU become an expert shorthand writer and typist by doing what comes naturally! Shorthand is written *naturally*, the assignments in your Manual are arranged for the natural development of speed and accuracy in writing, and naturally you must see that each day's assignment is done on time and well. Success in an interesting and a good-paying position comes just as naturally to the expert writer and typist! Qualifying for the awards to fill your Achievement Record Album will start you on the way to that success. Good luck to you!

Instructions for Shorthand Tests

The purpose of the O.G.A. is to develop a practical shorthand writing style. The JUNIOR O.G.A. AWARD is given to students who have had sufficient practice to be able to write freely, smoothly, and correctly the Junior O.G.A. Test on page 87. This award is given for qualifying specimens; papers that do not qualify are returned with criticisms and suggestions for further practice for the perfection of notes. The O.G.A. MEMBERSHIP CERTIFICATE is awarded on specimens qualifying on the Membership Test (page 88) written in a good practical style, with attention given to fluency, formation of curves, proportion, and correct execution generally.

Practice the O.G.A. Test as often as you can in order to secure a specimen of your best writing style to submit for the award.

Typewriting

The O.A.T. Junior and Senior Memberships encourage proper attention to arrangement, accuracy, and rhythmic stroking in typing. Any make of typewriter may be used. The Junior O.A.T. Test (page 82) requires neatness in arrangement, accuracy, and even touch.

The SENIOR O.A.T. TEST requires skill in setting up the copy; if two parts are given, Part II should be arranged on a second sheet. A study of the test (page 79) will suggest the best method of arranging it to secure an attractive and easily read copy.

The Competent Typist Awards begin at 30 words a minute, for which the PROGRESS CERTIFICATE is issued. There are special COMPETENT TYPIST PINS issued for speeds of 50, 60, and 80 words. The test (page 80) must be written in a ten-minute period, with not more than five errors. It may be practiced as often as you like, to secure your best speed for the month before the final paper is submitted for an award.

Transcriptions

In addition to these monthly tests, there is a page of shorthand matter for transcription speed practice. The records you make on transcribing these letters each month are recorded by many teachers for comparison with the work being done by your classmates. Record cards for this purpose are available to teachers. This month's Transcription Speed Practice plate will be found on page 83.

October Test Material

[All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates. October copy is good as membership tests for O. A. T., C. T., and O. G. A. until receipt of the November, 1946, issue]

Senior O. A. T. Test

INSTRUCTIONS: Type this typical rough draft letter neatly and arrange attractively, making any necessary corrections. Use letterhead, preferably. Add your teacher's initials and your own for dictator and stenographer respectively. Supply full name and address. Prepare the letter for the signature of John Jones, Advertising Manager.

Minimum office standard: Satisfactory work on first writing in 30 minutes.

Dear Mr. Green:

Following our talk of a ~~day or two~~ few days ago relative to increasing the sales of your product, the ways of bringing about this desired result through the schools of the country, I am submitting a folder covering the points that we discussed, in the hope that it may be of service to you.

Your comment as to the usefulness of having operators ready to ~~ende~~ send to the business man to whom you are ~~trying~~ endeavoring to sell your product, leads me to suggest that perhaps the answer is to sell the product the schools where instruction is given in the operation of such machines as you sell. An effort could also be made to get your machines introduced in schools not ~~an~~ yet teaching this important subject. You ~~slikfix~~ would benefit ~~threeford~~ fourfold:

1. Through the ~~tale~~ sale of machine to school.
2. The schools would develop the needed operators.
3. Out in business, ~~the girls and boys~~ graduats will naturally ask their employers for the type of machines with which they ~~have been acquainted in their school course.~~ are familiar.
4. ~~a.~~ Your problem of selling to the business man would be materially helped --and chances for sales enhanced.

So selling to schools is a double ~~edges~~ edged proposition acting to your ~~a~~ disadvantage as it gives ~~a~~ you (a) sales to schools, and (b) cooperation for sales in the business ~~houses~~ world.

Incidentally, you will be doing a real ~~serfice~~ service to the schools helping ~~them~~ bridge the gap between theory and practice. The student will ~~tank~~ thank you ~~also~~ too!

As you have the lowest ~~priced~~ priced product ~~of its kind~~ on the market, that fact, ~~it~~ should be brought to the attention of those interested in the subject. They naturally want to save money as long as the product is as good for their purpose.

Three approaches can be made: through advertising in the professional magazine of teachers and other educators especially interested in this work; through direct mail; and through personal solicitation by your representative. We can help you on the first two phases. Let us try!

Cordially Yours, Adv. Mgr.

October Competent Typist Test

Use double spacing in typing this test

(To find the gross number of words you write, divide gross number of strokes by 5; then deduct ten words for each error to get net words written. Divide this by 10 to determine the net words per minute. The number of strokes is indicated at the end of each line in order to facilitate counting the gross number of strokes written.)

	Strokes
It is my purpose here to help you know more about	50
the world in which you live and how you may plan and	103
work to fit yourself into it successfully and happily.	159
First of all, you must think about the difference be-	211
tween making a life that is complete and making your	264
economic future secure. Secondly, try to determine	316
what counts in making a living. Such study will help	370
you to train yourself now and later for the best and	423
most profitable use of your talents and skills.	472
You are aware of the fact, of course, that there are	525
no fairies who will give you the things you need to make	582
life worth living. You must depend upon yourself.	634
Perhaps you have among your acquaintances a few	682
people who have enough money, property, or other	731
wealth to enable them to acquire the normal things of	785
life without procuring a job. But not many owners of	839
property receive enough income from it to provide for	893
a satisfactory living; and even if they did there would	949
still be work and anxiety connected with the job which	1004
might require more time and skill than you and I devote	1060
to a normal task which brings us a weekly or monthly	1113
income.	1122
But even more important to you is the question of	1172
what kind of life you will make. Sheer lack of any mo-	1226
tive influences men to enter occupations for which they	1282
are not suited by taste or talent. Such people take the	1339
first offer of a job that gives them a financial return.	1397
They take little or no interest or pride in it, and gen-	1452
erally follow the line of least resistance. Hobos personify	1513

Strokes

the kind of drifting we have in mind; the only difference 1571
being that hobos depend upon chance for their food and 1626
shelter instead of financial return for labor. 1674

Your efficiency, mental and physical, is influenced by 1729
the state of your health. With the fully vitalized person 1788
the renewal of energy is prompt and abundant. For 1839
such a person, work is a pleasure, and his success in 1893
business is only a matter of time. Success in work, espe- 1950
cially where one is not under the direct supervision of 2006
somebody else, depends in great measure upon interest. 2062
Interest and zest mean the enjoyment of the thing you 2116
are doing. If you are enjoying your work, you can no 2170
more prevent your mind from conceiving new and dif- 2220
ferent ways to build up the business, perform the vari- 2274
ous tasks in it, utilize the time employed at the office or 2334
the shop more fully and efficiently, than you can keep 2389
your toes from tapping to a wonderful dance tune if you 2445
love dancing. 2460

I just returned from a visit to one of New York's 2510
most fashionable stores. Success is breathed into every 2567
luxurious pastel leather chair comfortably placed in 2620
casual corners for the weary shopper, in the brilliance 2676
of the mirrors that adorn the walls, and the crystal glass 2735
of the counters and show cases; in the soft, thick pile 2791
of the carpeting, and in the elegance of the customers 2846
who were buying there. More attractive than the sur- 2898
roundings, more persuasive than the lovely things dis- 2951
played for purchase, was the quiet, friendly charm of 3005
the men and women who came eagerly forward to help 3056
one; or stepped aside, alert and smiling, if one must 3110
pause to do a little silent calculation. Such genial tact 3169
is born of the consciousness of one's responsibility to 3225
the firm for which one works. It denotes interest in the 3283
job, and presages ultimate success in the climb up the 3338
ladder of fortune. — *Adapted.* 3356

[*Repeat from the beginning until end of the ten-minute test period.*]

Junior O. A. T. Test

INSTRUCTIONS: Type the following article about the helicopter, on plain paper, single spaced. Center the heading in all caps.

AIR TAXI The amazing versatility of the helicopter has given rise to much speculation as to whether it will become the personal aircraft of the future. Helicopters can accomplish feats entirely impossible for any other means of transportation, but the chances are that the day when the average man will land in his own back yard, fold the rotors, and taxi into the garage is still a little remote.

There is no doubt that hundreds of helicopters will be produced in the near future, but they will be made for commercial use and not for private customers. They are still expensive to buy and are expensive to maintain as well. But more important than either of these considerations, they are not easy to fly.

The major development of this unusual aircraft is very recent, and less than one-quarter of one per cent of the engineering effort expended in perfecting the airplane has so far been applied to the helicopter. Its development is approximately at the point where the automobile was forty years ago, but its possibilities are tremendous.

During the war, seemingly impossible rescue missions were carried out with helicopters, since they can take off and land in a space little larger than the radius of their rotors, as well as hover over water or terrain entirely inaccessible to conventional aircraft. They can fly forward, backward, straight up, or even sideways. Rescues have been repeatedly accomplished under weather conditions and visibility which made it impossible for airplanes to leave the ground. Up to about 300 miles, an 80-mile-per-hour helicopter is faster, door to door, than a 200-mile-an-hour airplane.

The people who fly and manufacture helicopters insist that the machine is not a substitute for conventional aircraft, but an entirely different method of transportation which has great possibilities in the fields of crop dusting, delivery service, airport to Post Office shuttle routes, and pipe and power line maintenance, which cannot be accomplished as economically by any other means.

(See pages 87 and 88 for O.G.A. Tests)

Blue Seal Honorable Mention Certificates

(Continuing the Annual O. G. A. Contest Report from the September issue)

California

High School, Woodland, Jane Giguiere, teacher

Canada

St. Joseph High School, Berthierville, Quebec, E. Lefrancois, teacher
Sacred Heart Academy, Magog, Quebec, Sister Maurice, teacher

Cuba

Meriel Academy, Havana, Mother Euphrasia, teacher

Florida

Palm Beach High School, West Palm Beach, Fay Hamon, teacher

Hawaii

St. Andrew's Priory, Honolulu, Fannie Yang Uhm, teacher
Maryknoll School, Honolulu, Sister Mary Neri, teacher

Idaho

High School, Sandpoint, Mrs. Ruth C. Beck, teacher

Illinois

High School, Broston, Mrs. Marjorie Williams, teacher
St. Anthony Commercial High School, Chicago, Sister M. Muriel, teacher
Community High School, Mt. Zion, Vernele Divilbiss, teacher
Community High School, Newton, Jewell Emmerich, teacher
Mc-Cray-Dewey Township High School, Troy, Ruth Dutcomb, teacher

Iowa

High School, Creston, Hilda Hiatt, teacher
High School, Readlyn, Mrs. Darrell Grinnell, teacher
Our Lady of Victory Academy, Waterloo, Sister Mary Liam, teacher

Massachusetts

High School, Cohasset, Mildred E. Nelson, teacher
High School, Lowell, Mary V. Lyons, teacher
Immaculate Conception High School, Revere, Sister Mariquilla, teacher
St. Louis High School, Webster, Sister Joan Therese, teacher

Maine

High School, Ellsworth, Minnie J. Libby, teacher
Sacred Heart Academy, Jackman Station, Sister M. Dominica, teacher

Maryland

Cortez W. Peters, Baltimore, Evelyne D. Wilkes, teacher
High School, Barton, T. E. Conroy, teacher
High School, Catonsville, Mary D. Clark, teacher

Michigan

Felician Academy, Detroit, Sister Mary Marcelline, teacher
St. Anthony High School, Detroit, Sister Mary Helen, teacher
Sweetest Heart of Mary High School, Detroit, Sister Mary Viventia and Sister Mary Thaddea, teachers
High School, Gwinn, Edythe Anderson, teacher
Arthur Hill High School, Saginaw, F. Alison Spence, teacher

Minnesota

High School, Roseau, Mildred Johnson, teacher
High School, White Bear Lake, Mrs. Jane M. Keller, teacher

Missouri

McBride High School, St. Louis, Brother Theodore Kauss, teacher

Nebraska

High School, Hebron, Helen Lohmiller, teacher
St. Francis High School, Humphrey, Sister Ethelfrieda, teacher
High School, Ord, Clara M. McClatchey, teacher

New Hampshire

New Hampshire School of Accounting & Finance, Manchester, Marie E. Bouchard, teacher

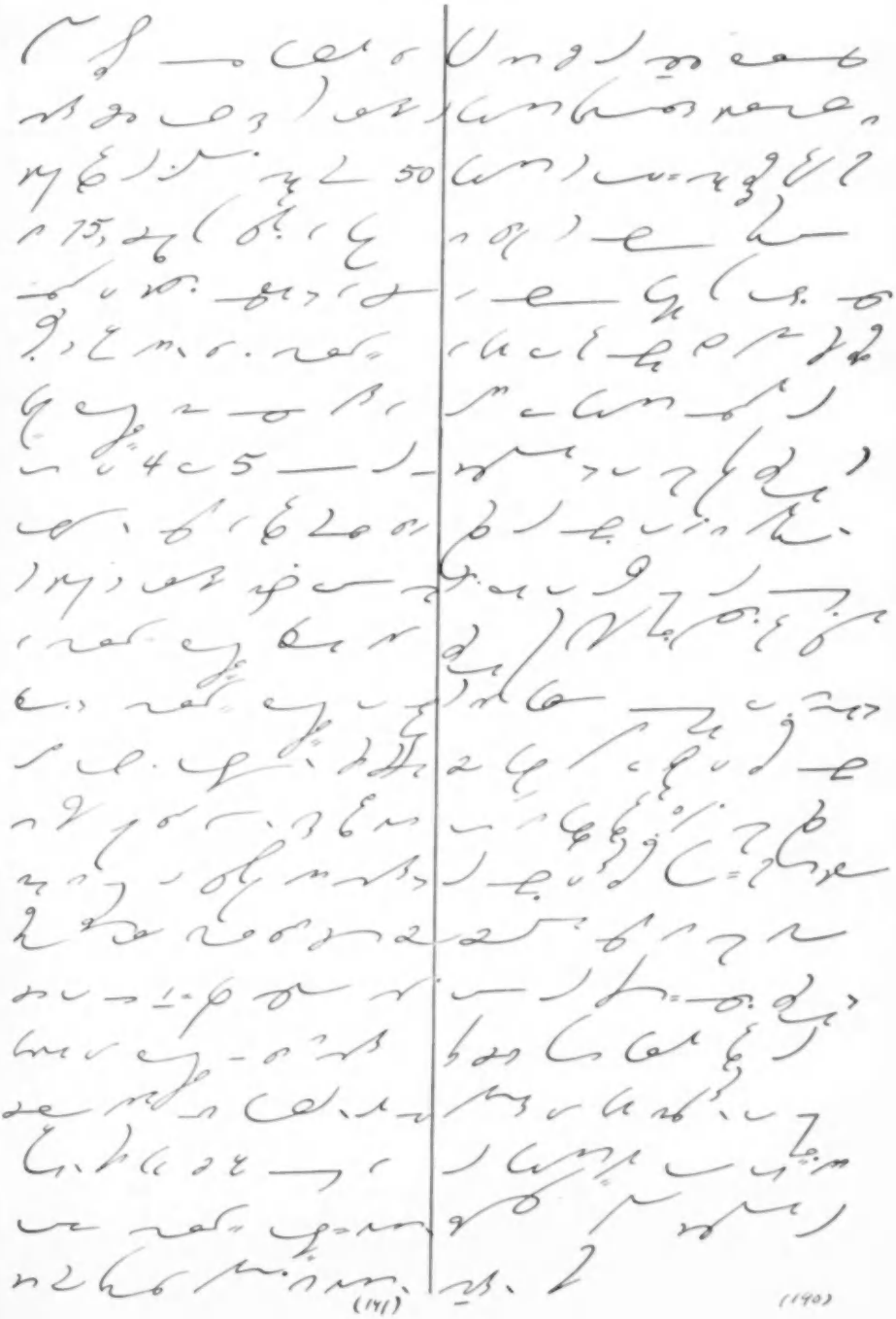
New Jersey

Catholic High School, Camden, Sister Mary Hubert, teacher
High School, Dover, Lois Williams, teacher
St. Dominic Academy, Jersey City, Sister M. Leonarda, teacher
St. Michael High School, Jersey City, Sister Maria Carlita, teacher

(Continued on page 87)

Transcription Speed Practice

(381 Standard Words)



READING ANOTHER'S NOTES

It is rare that one expert Gregg reporter cannot read freely the notes of another expert after a brief study of his style

CHARLES LEE SWEM
Official Shorthand Reporter, New York Supreme Court

SOME laymen, perhaps most, believe that it is impossible for one shorthand reporter to read the notes of another. Others believe to the contrary, as for instance the author of the Civil Service provision in one of the states, that each official appointee shall write shorthand of a kind that can be read by others; the object of the provision being that in the event of the death of an official reporter the untranscribed records of the cases he has reported may still be available to the lawyers and litigants.

THERE is no intrinsic reason why the shorthand notes of a Gregg reporter cannot be read by another Gregg reporter and read, for the most part, fluently. If there is any such difficulty with other systems of shorthand, it is probably due to a great extent to the fact that there have been so many adaptations of those systems printed and taught that one must orient himself to the differing vowel scales and expedients of the particular author before he can be sure of what he is doing. In the system that we write there has been no such diversity of teaching of style or content, so in my experience it is rare that one expert Gregg reporter cannot read freely the notes of another expert Gregg reporter.

The penmanship may be different, indeed it may be very bad, but if they are notes that can be read by the writer who made them, they are certainly susceptible of being read by another. I have had occasion to transcribe the notes of shorthand reporters who have passed on and whose untranscribed records were needed for appeal, and I have also transcribed whole notebooks of government stenographers, the transcripts of whose notes were wanted for counter-espionage purposes; and I have found that after a brief study of the style and mental habits of the writers, the notes in question yielded their meaning most readily.

IT may be interesting to note that the most legible notes of all were those of a stenographer who either had never progressed beyond the seventh lesson of the old Manual or, if she had, everything else beyond that lesson had been forgotten by her. The first six lessons of the old Manual expounded the most elementary principles of the system, and the seventh lesson was a complete list of the Brief Forms. At that point, her notes indicated, she had ceased either studying or learning; and, once I observed that fact, her notes were as easy to read as print. They were large, fairly well formed, and written apparently at close to one hundred words a minute, but I have never seen the most expert reporter's notes to excel them in legibility.

SHORTHAND in the hands of a competent reporter is always easier to read than to write. Consider the handicaps and the compulsions under which a reporter writes—the hazard of hearing, of poor enunciation, of overlapping of speakers, the noise in the courtroom from inside and outside, and the necessity of keeping pace sometimes with a fast and erratic madman! Contrast that with the calm, the repose, and, above all, the reflection with which you may sit down to read the stuff later. It is a poor workman who cannot do better work in the latter circumstances than he can in the former. And what he can do, so can another with the same set of notes, with perhaps a little more patience and a little more thought.

From a Judge's Charge in a Negligence Case

(Shorthand on opposite page)

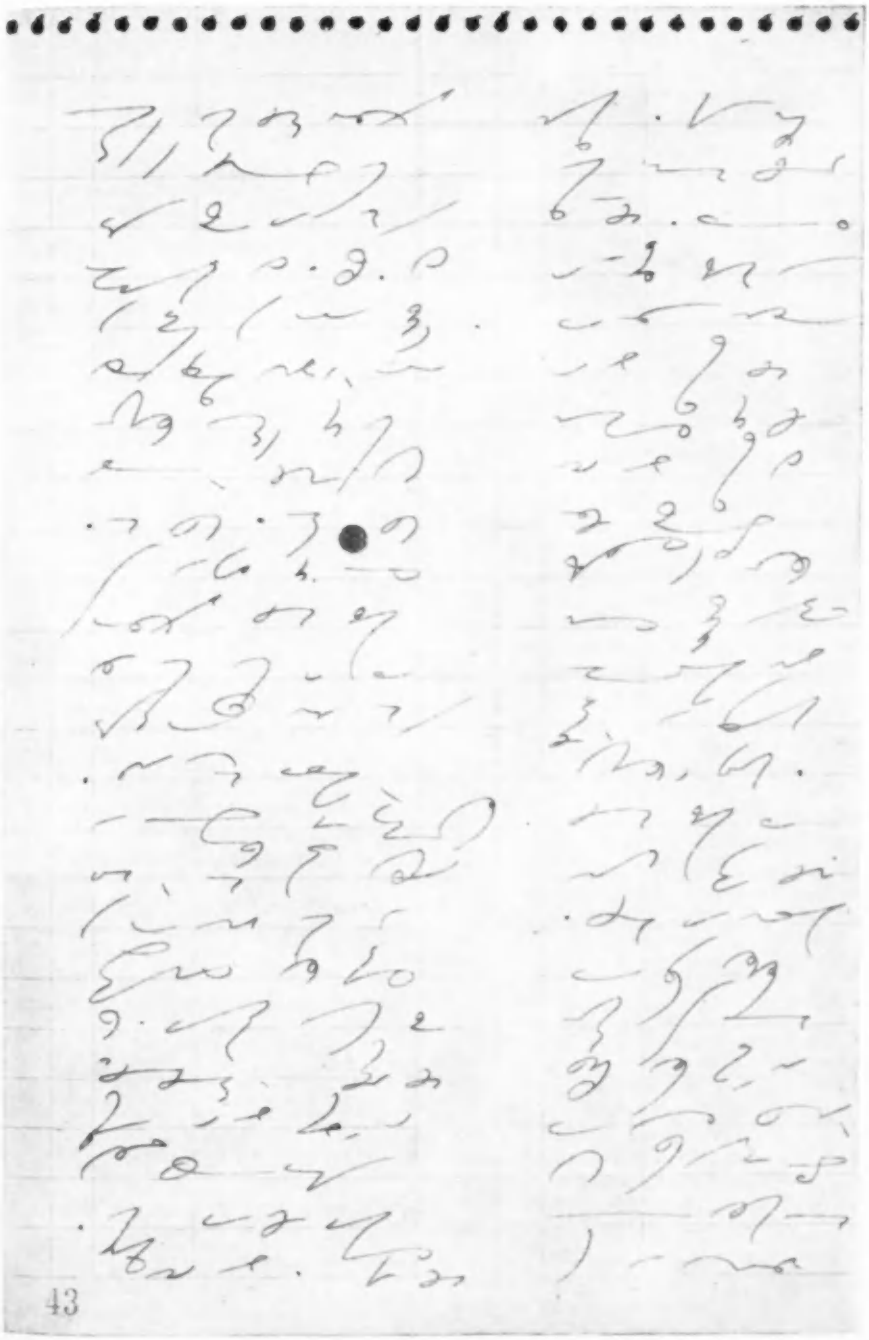
MEMBERS OF THE JURY: The plaintiff seeks to recover damages which she claims to have sustained as a result of the negligence of the defendant. There is no dispute that an accident happened and that plaintiff was injured, but there are issues of fact that are sharply contested. There are in this case questions of fact for you the jury to determine. We call this a negligence action, and in such an action, before the party suing may recover damages, she must establish that the injuries complained of were sustained entirely through the negligence of the defendant and without contributory negligence on her part.

The mere happening of an accident is not presumptive evidence of negligence. Negligence has been defined by our courts to be the absence of due care; that is, such care as an ordinary prudent person would have exercised under the same or similar circumstances.

(Continued on page 86)

A Typical Jury Charge

From notes taken by CHARLES LEE SWEM *in a Negligence Case*



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WHO'S WHO IN SHORTHAND SPEED

Medalist Puts Northampton, Pennsylvania, on the Map

EXAMINER A. A. BOWLE

Nicholas Fanok

A FEW years ago, Mr. Nicholas Fanok attended the High School at Northampton, Pennsylvania, and, while there, took to shorthand like a duck takes to water. He is one of the boys who passed the 140-word-a-minute test while still in high school and his enthusiasm for the subject has never waned. Miss Madolin Tucker was the teacher who taught him his shorthand alphabet. Evidently she did a good job, for he now has won the Diamond Medal for having written 200 words a minute for five minutes and transcribed the thousand words with a very high degree of accuracy. Perhaps the "extra" after-school dictation sessions that Miss Tucker gave him were partly responsible for the enthusiasm Mr. Nicholas Fanok still has for the art of shorthand writing.

IN his home town, Mr. Fanok secured employment in a variety of stenographic positions. Then after a time he decided to try Uncle Sam as a boss, and the experience he had gained enabled him to qualify for the Civil Service examination with a high rating. This led to a Clerk-Stenographer position in the Post Office Department in Washington, where he worked for a year or two. While in the Capital, Mr. Fanok attended the special dictation classes held at the Department of Agriculture, and managed to win our 160-word-a-minute medal. Then came a transfer to New York City, where he attended the classes of Diamond Medalist Louis Lirtzman and won his 175-word-a-minute award.

HE had continued on the job at the Post Office and was giving some time to further practice, when events in Europe and the Pacific called Mr. Fanok into the Service. The Army recognized his expert shorthand ability with a heavy assignment of general and courts martial reporting. He served forty months in this capacity at Keesler Field and at the Gulfport Army Air Base in Mississippi.

Mr. Fanok was discharged recently and went back to his old job, and he immediately returned to evening school studies—at Hunter College this time—where Mr. Charles Zoubek gave him the one, two, three—shorthand practice, shorthand practice, shorthand practice! On the third attempt at an official dictation test at 200 words a minute, Mr. Fanok won out.

WHAT does he do on the side? He is a busy man, and besides, he has just acquired a new house (the family moved in last month), so this has not given him much time lately for his hobbies of swimming, golfing, tennis, and hiking!

Transcript of Mr. Swem's Notes

(Concluded from page 84)

You have seen the witnesses, you have heard their testimony, you have noticed their demeanor while on the stand, and it is for you to say what weight should be given to their testimony and which of the witnesses you would believe and which of them you refuse to believe. You must examine the interested witnesses and determine whether their interest, if any, has caused them or any of them to color their testimony. If you believe witnesses, you must give full weight to their testimony. If you believe that any witness has willfully testified falsely as to any material fact in the case, you may, if you choose, disregard, in whole or in part, the testimony of such witness.

The burden of proof in this case is upon the plaintiff and she must establish her contention by what we call a fair preponderance of the credible or believable evidence; that is, the evidence in the plaintiff's behalf must outweigh the evidence opposed to it or given against it. This, however, does not necessarily mean that the plaintiff must have the greater number of witnesses—

O. G. A. Contest Honorable Mention Certificates

(Continued from page 82)

Blue Seal

(Continued)

New York

High School, Angola, Rose Marie Pace, teacher
High School, Central Islip, Helen C. O'Pezio, teacher
High School, Hempstead, Mrs. Leslie L. Schryver, teacher
High School, Niagara Falls, Virginia Donohue, teacher
High School, Olean, Josephine M. Cieri, teacher

North Carolina

High School, Hamlet, Carrie Hickman, teacher
Mars Hill College, Mars Hill, Harriet Major, teacher

Ohio

High School, Ashtabula, Helen Myers, teacher
High School, Newark, A. C. Spangler, teacher

Oregon

Union High School, Molalla, Mrs. Eulora W. Millegan, teacher

Pennsylvania

Mount Nazareth Academy, Bellevue, Sister Mary Carmella, teacher
Fountain Hill High School, Bethlehem, Ruth L. Kellerman, teacher
High School, Danville, Mary Ellen McWilliams, teacher
Catholic High School, Harrisburg, Sister Mary Eugenia, teacher
Ferndale High School, Johnstown, Kathryn A. Long, teacher
Nazareth Academy, Philadelphia, Sister M. Martina, teacher
St. Stephen High School, Port Carlson, Sister Constance Marie, teacher
High School, Schuylkill Haven, Lawrence L. Imboden, teacher

Rhode Island

St. Catherine Academy, Newport, Sister John Mary, teacher

South Carolina

Girls' High School, Anderson, Mary McConnell, teacher
High School, Dillon, Mary Frances Lide, teacher

Tennessee

A & I State College, Nashville, Mrs. Mildred C. Laster, teacher

Vermont

High School, Northfield, Myrtle A. Rogers, teacher

Virginia

St. Joseph's Academy, Portsmouth, Sister Antonia, teacher

Washington

St. Lupiasia High School, Seattle, Sister M. of St. William, Mrs. Ida Pajzant, teachers

Wisconsin

High School, Lake Geneva, Marilyn Miller, teacher
St. Mary's Academy, Milwaukee, Sister Albert Marie, teacher
High School, Peshtigo, Miriam Frothingham, teacher
St. Mary's Academy, Prairie du Chien, Sister M. Paul Michael, teacher

Junior O. G. A. Test

"Getting Wise"

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British Guiana

Royal Commercial School, Georgetown, E. Muriel Jones, teacher

Red Seal

Alabama

Vocational High School, Cherokee, Mrs. Frances Sterling, teacher

Arizona

Union High School, Snowflake, Lucy V. Heaton, teacher

Arkansas

St. Anne's Academy, Fort Smith, Sister M. De Sales, teacher

California

High School, Inglewood, T. W. Cochrane, teacher
Union High School, Merced, Helen B. Stephenson, teacher

Canada

Presentation of Mary, Sweetsburg, Quebec, Sister Stella-Maria and Sister M. Francois de Jesus, teachers

Connecticut

Catholic Academy, Putnam, Sister Rose Raphael, teacher
High School, Stamford, Angela Flors, teacher
Perry School of Business, Waterbury, J. M. Perry, Jr., teacher

District of Columbia

St. Patrick's Academy, Washington, Sister Mary Matilda, teacher

Florida

High School, Lake Worth, Louise Douglass, teacher

Illinois

Lourdes High School, Chicago, Sister Mary Luella, teacher
St. Philomena Commercial High School, Chicago, Sister M. Hermenegild, teacher
St. Teresa High School, Decatur, Mother Ursula, teacher
Community High School, Downers Grove, Nellie A. Frush, teacher
Township High School, Lawrenceville, A. E. Hortin, teacher
Township High School, Roanoke, Virginia L. Wilson, teacher
St. Xavier Academy, Ottawa, Sister Mary Irene, teacher

Indiana

Concordia Lutheran High School, Ft. Wayne, Helen Nelson, teacher
St. Francis High School, Lafayette, Sister M. Celeste, teacher
Central High School, Lawrence, Robert F. Newton, teacher

Kansas

High School, Girard, Edith Prosser, teacher

Kentucky

High School, Mt. Sterling, Mrs. Elizabeth Patrick, teacher

Maine

High School, Jay, Virginia Bryant, teacher
High School, Wells, John H. Fahey, teacher

Maryland

St. Martin High School, Baltimore,
High School, Manchester, Louise L. Haifley, teacher

Massachusetts

St. Mary's Girls' High School, Lynn, Sister Martina and Sister Marie Therese, teachers
High School, Marlborough, Esther Sullivan, teacher
St. Theresa High School, Methuen, Sister St. Eva, teacher
Sacred Heart High School, Springfield, Sister Alfreda, teacher

Michigan

Ottawa Hills High School, Grand Rapids, Zora I. Barnaby, teacher
High School, Montague, Mona V. Gerred, teacher
St. Patrick School, Wyandotte, Sister M. Maurice, teacher

Minnesota

Greenway High School, Coleraine, Carol V. Walsh, teacher
High School, Jordan, Helen E. Farrell, teacher
High School, Willmar, Edith M. Johnson, teacher
High School, Wykoff, Catherine Karp, teacher
Washington High School, Brainerd, Grace Van Arnam, teacher

Missouri

Senior High School, Kirksville, Mrs. H. D. Bashore, teacher
Notre Dame High School, St. Louis, Sister Mary Henry, teacher
Sacred Heart High School, St. Louis, Sister Mary of St. Helene, teacher
High School, Webster Groves, Clare M. Pruehs, teacher

Nevada

Humboldt County High School, Winnemucca, Nella A. Fry, teacher

New Hampshire

Notre Dame High School, Berlin, Sister Marie Saint Mildred, teacher

Nebraska

Kramer High School, Columbus, E. P. Baruth, teacher
High School, Wahoo, Beunice Doty, teacher

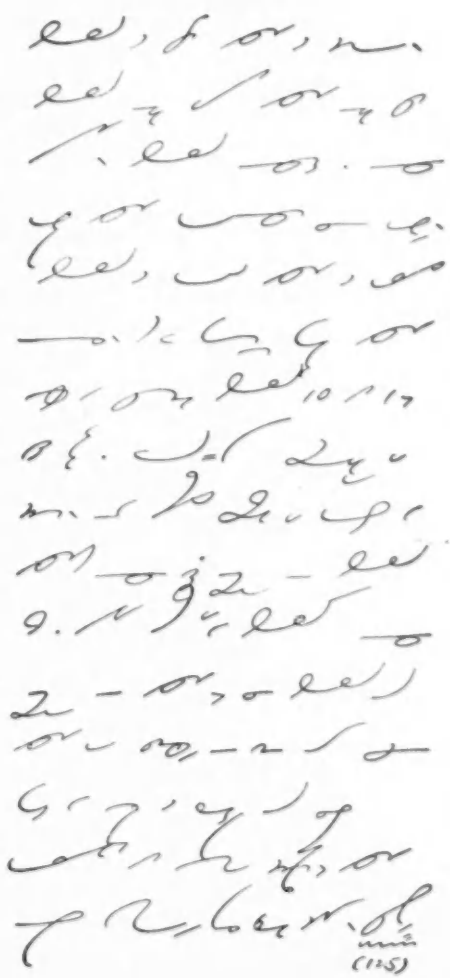
High School, Verdigre, Marjorie L. Hansen, teacher

New York

Immaculate Heart of Mary Academy, Buffalo, Sister Mar. Liliose, teacher
Lowville Academy, Lowville, Lucille Metcalf, teacher
Central School, Mohawk, Dorothy Cox, teacher

O. G. A. Membership Test for October

The Secret Power



High School, Monroe, Rosalie Hadel, teacher

New Jersey

Our Lady of the Valley High School, Orange, Sister M. Carlotta, teacher

North Dakota

Senior High School, Fargo, Irene Risa, teacher

Ohio

High School, Bellaire, Clara Mehlmann, teacher
Julienne High School, Dayton, Sister Rose Anna, teacher
Gallia Academy High School, Gallipolis, Eulah Williams, teacher
Notre Dame High School, Hamilton, Sister Elise, teacher
Memorial High School, St. Marys, Onnolee Steva, teacher
North High School, Youngstown, Mary Ann Lapadus, teacher

Oklahoma

High School, Seminole, Sam Steinle, teacher

Oregon

High School, Silverton, Verna C. Larsen, teacher

Pennsylvania

High School, Hughesville, Martha L. Roan, teacher
Dunbar Township High School, Leisenring, Joseph H. Hochmuth, teacher
High School, Masontown, Mary P. Moxie, teacher
High School, Norristown, Edna E. Rundle, teacher
St. Boniface Business School, Philadelphia, Sister Mary Jude and Sister Mary Leola, teachers
Holy Rosary High School, Pittsburgh, Sister Therese Marie, teacher

South Dakota

Consolidated School, Egan, Mrs. Barbara M. White, teacher

Utah

Bingham High School, Bingham Canyon, Grace Skinner, teacher
North Sanpete High School, Mt. Pleasant, Darlene O. Ball, teacher

Vermont

Sacred Heart High School, Newport, Sister Isabella of Jesus, teacher

Virginia

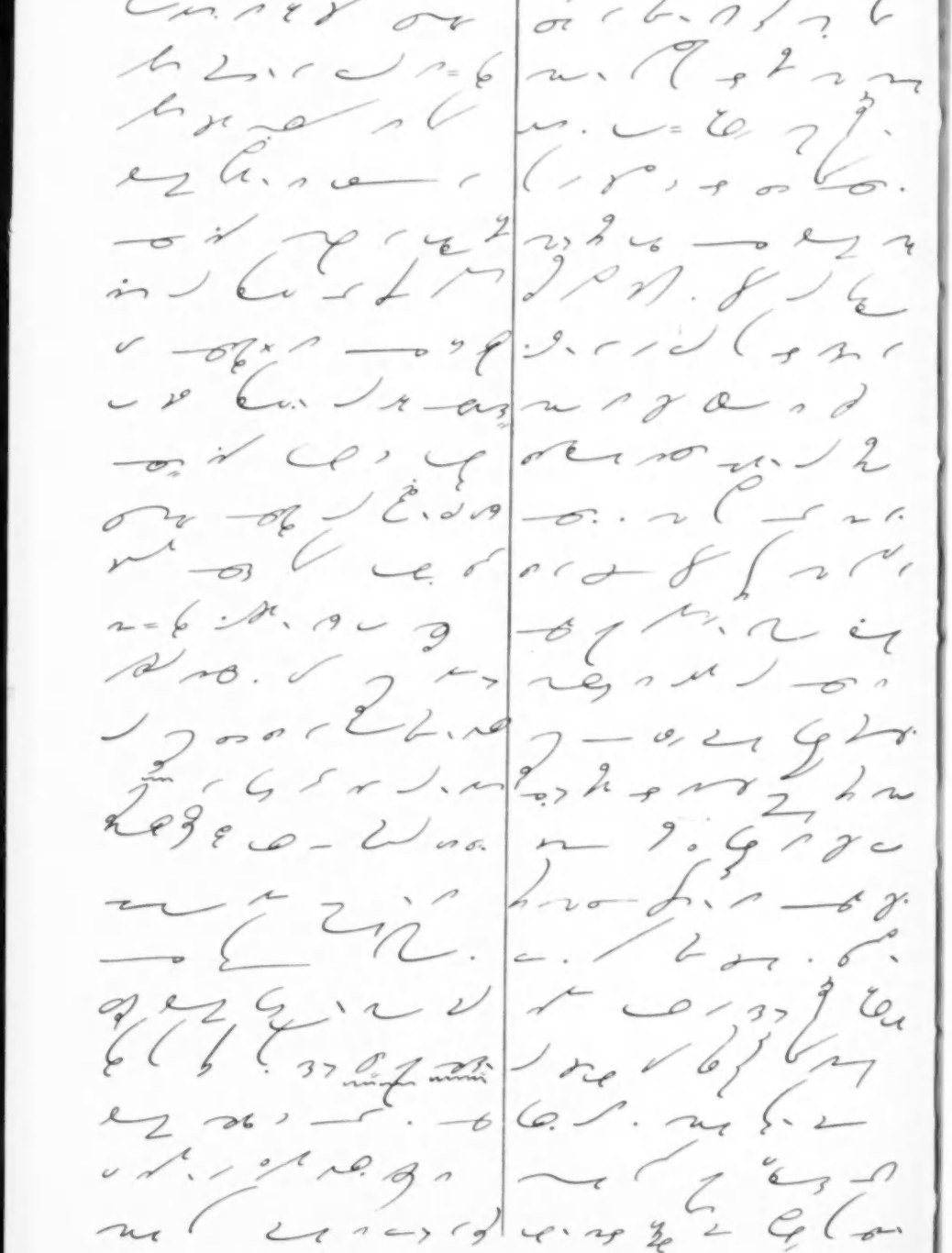
Holy Trinity High School, Norfolk, Sister Marie Julie, teacher

Wisconsin

St. Joseph's Academy, Green Bay, Sister Anna Barbara, teacher
Our Lady of Lourdes High School, Marinette, Sister M. Maxelinda, teacher

Telephone Talk

From "Clement Comments"



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Amiel

America's War Production

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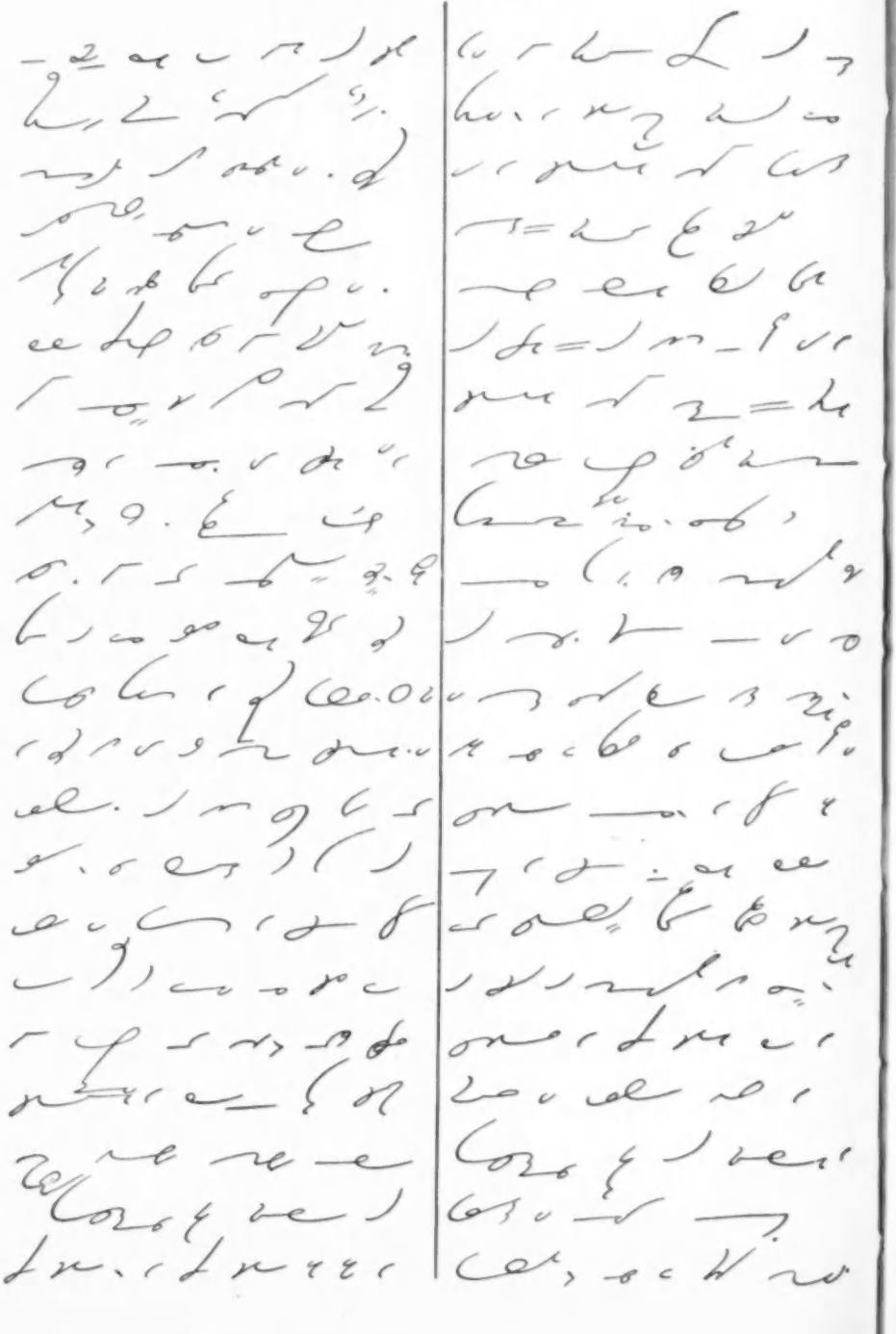
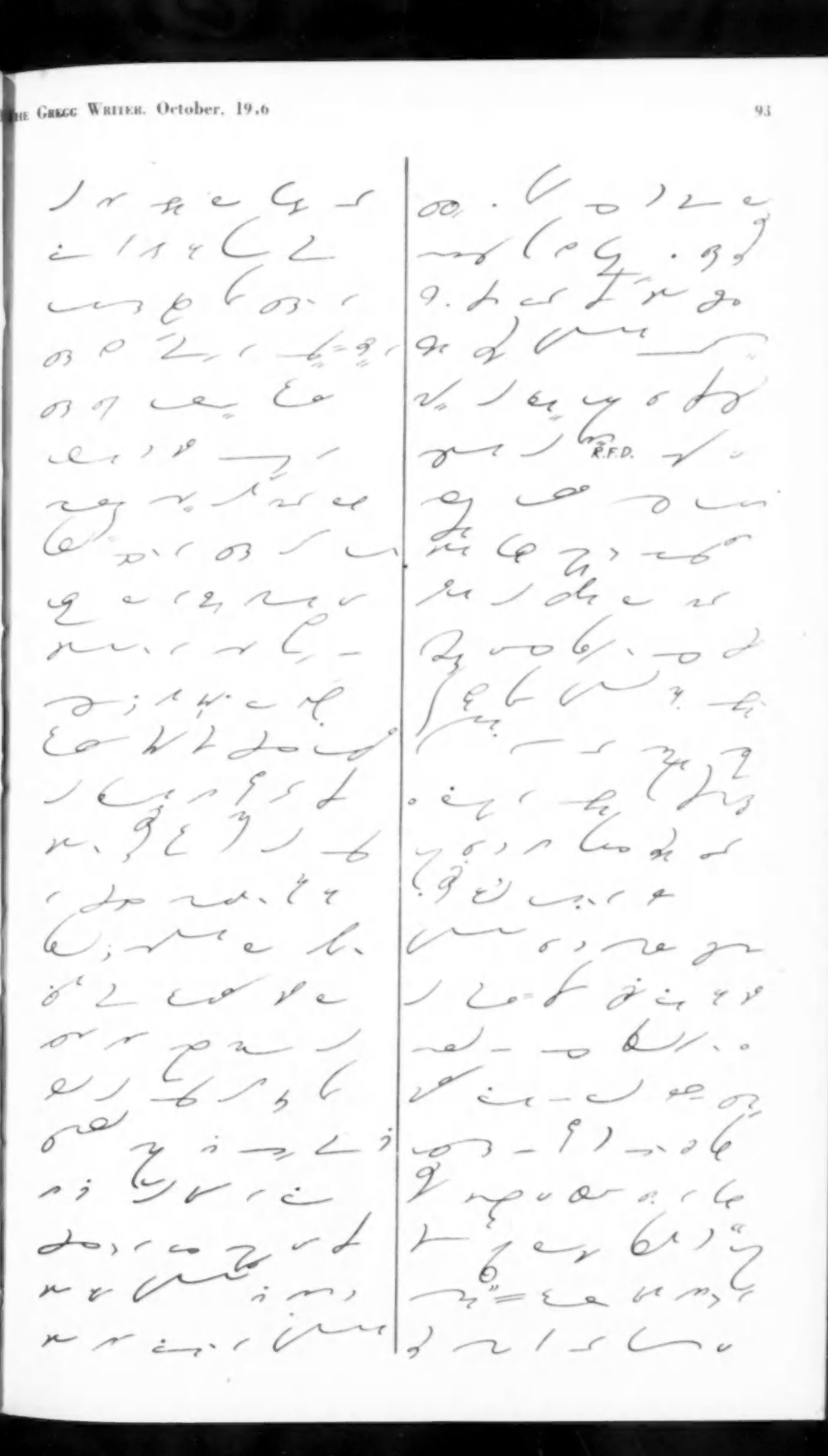
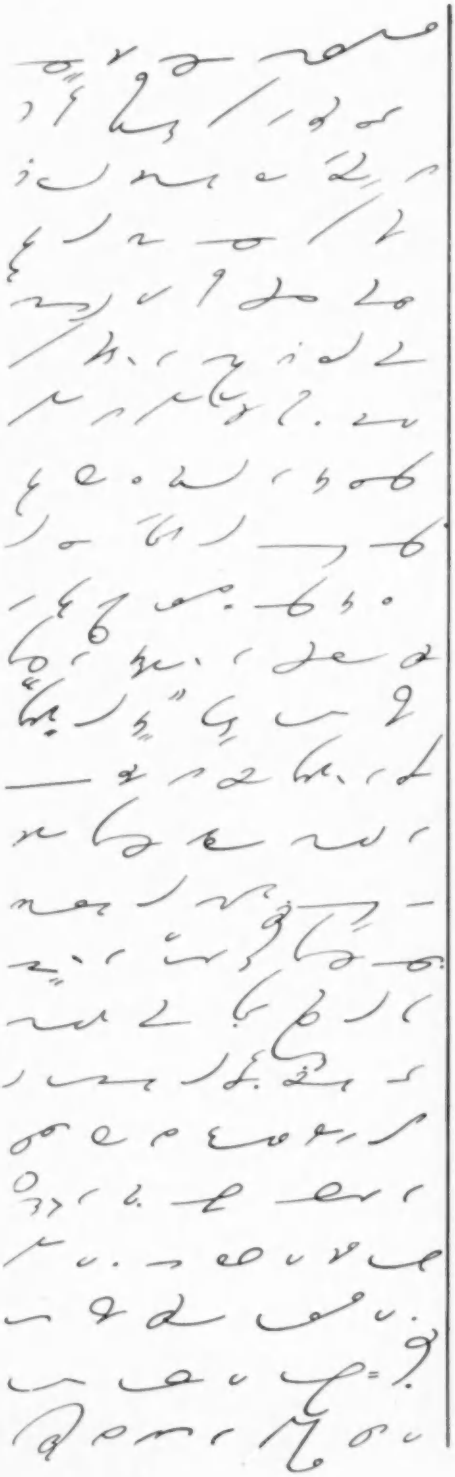
The Changing Face of Main Street

EARNEST ELMO CALKINS

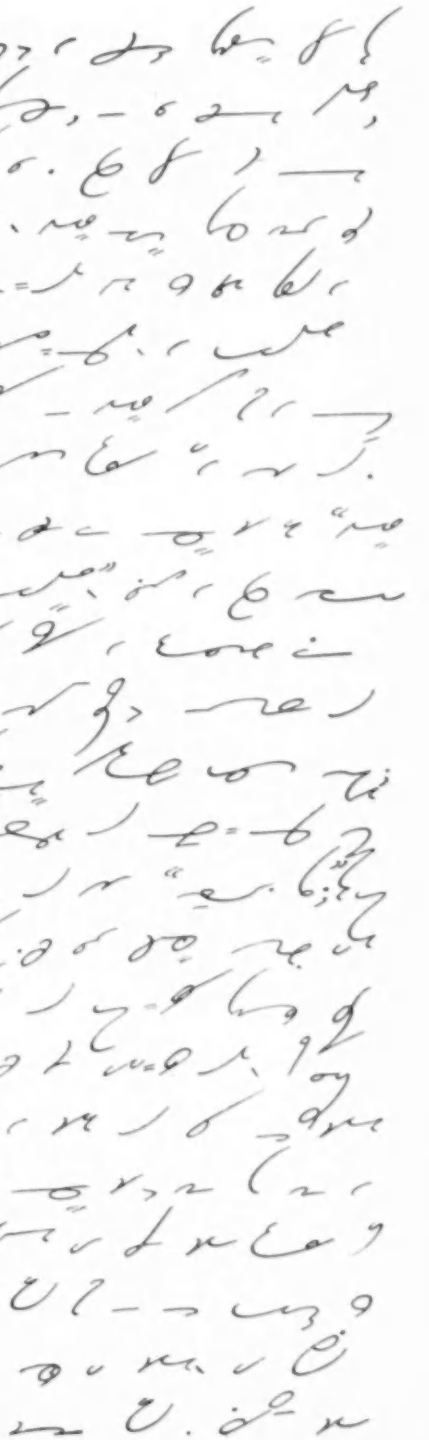


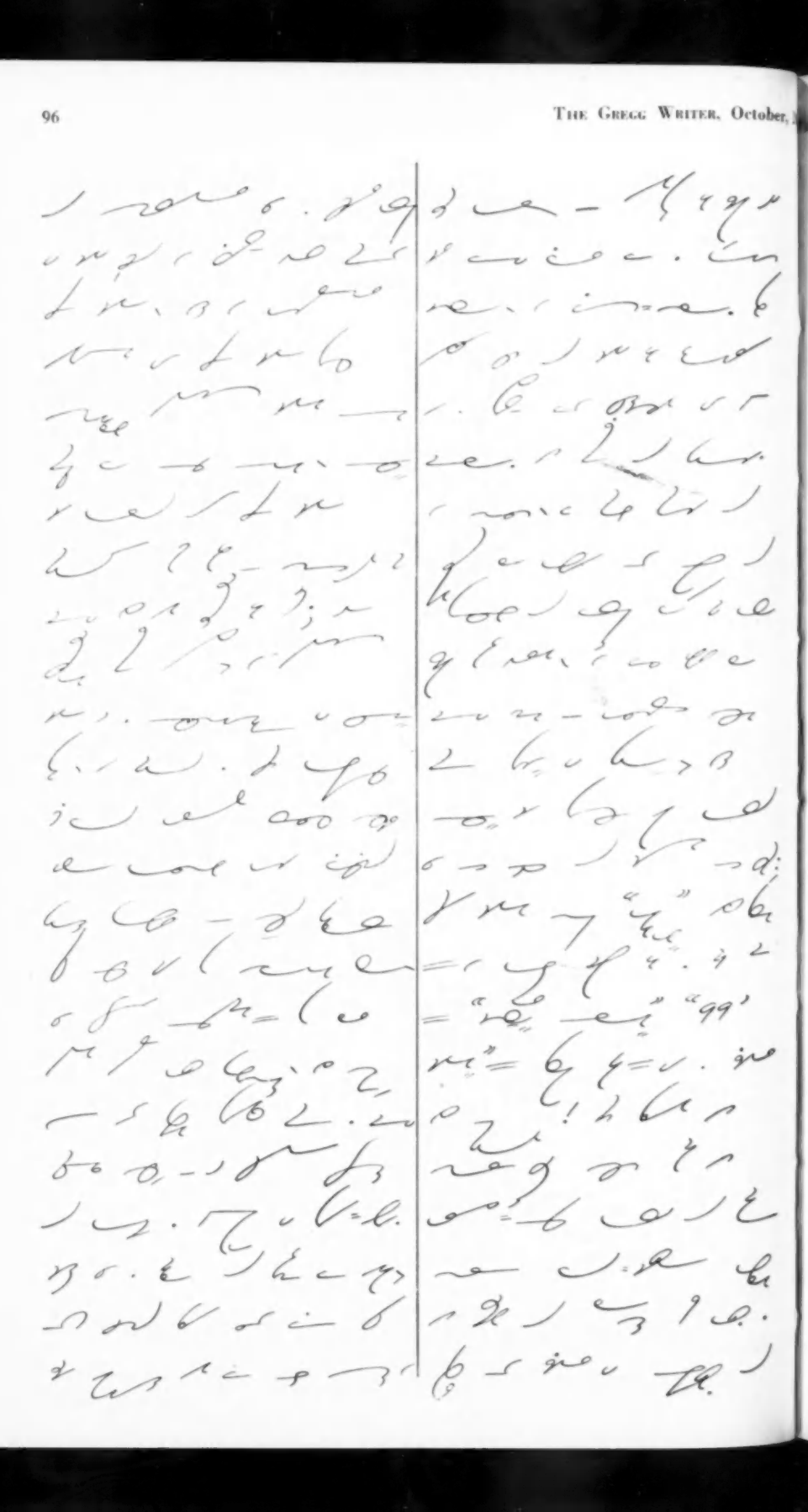

R.F.D.

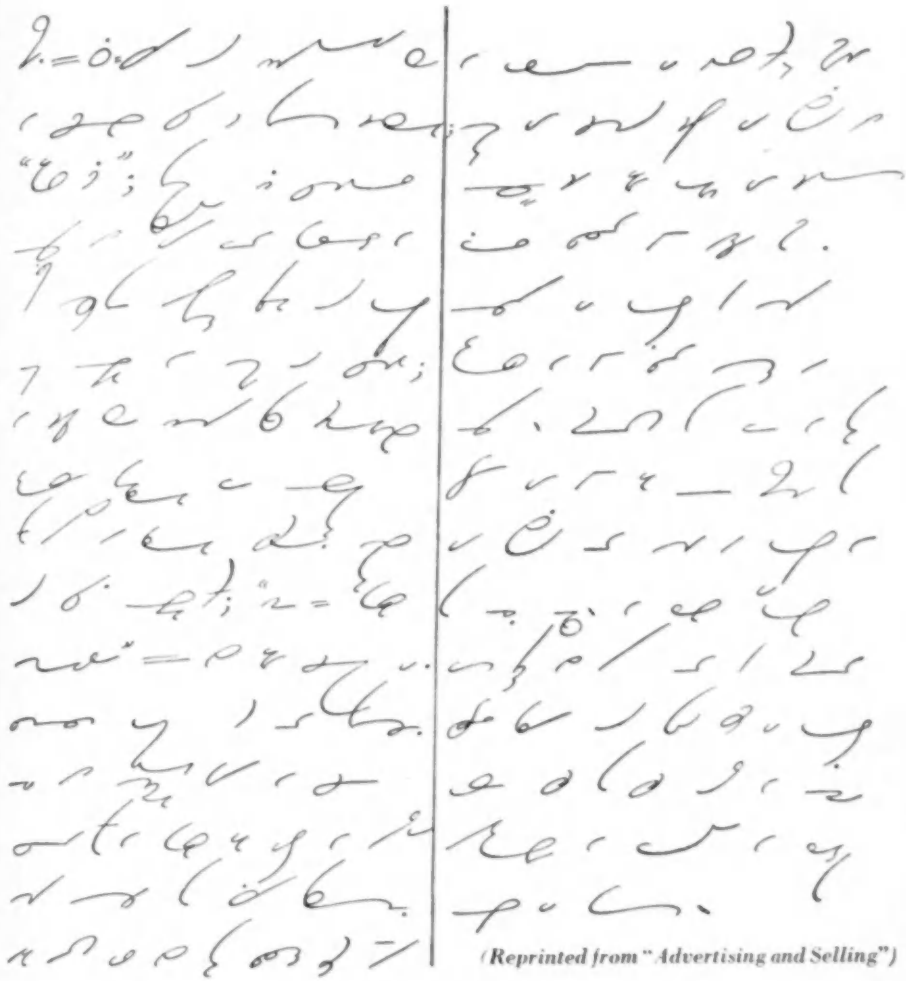


GROWN BRO

PHOTOGRAPHS







(Reprinted from "Advertising and Selling")

(To be continued next month)

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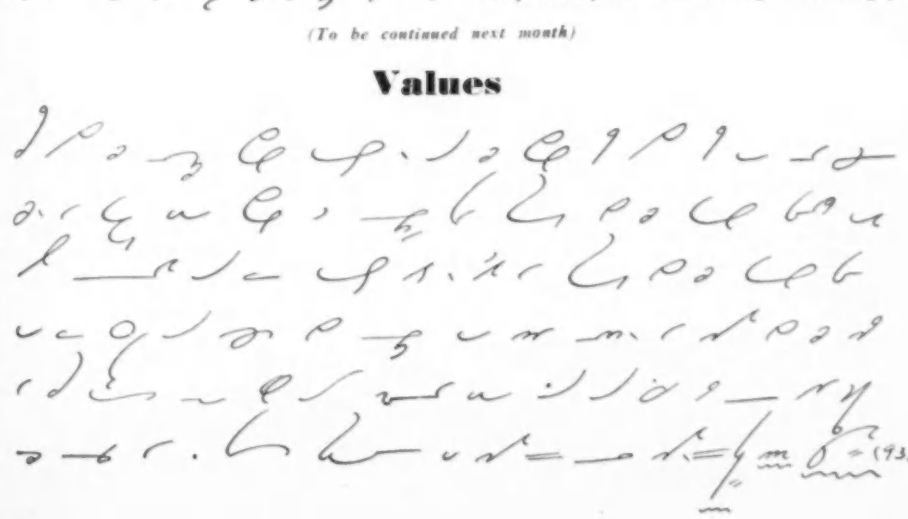
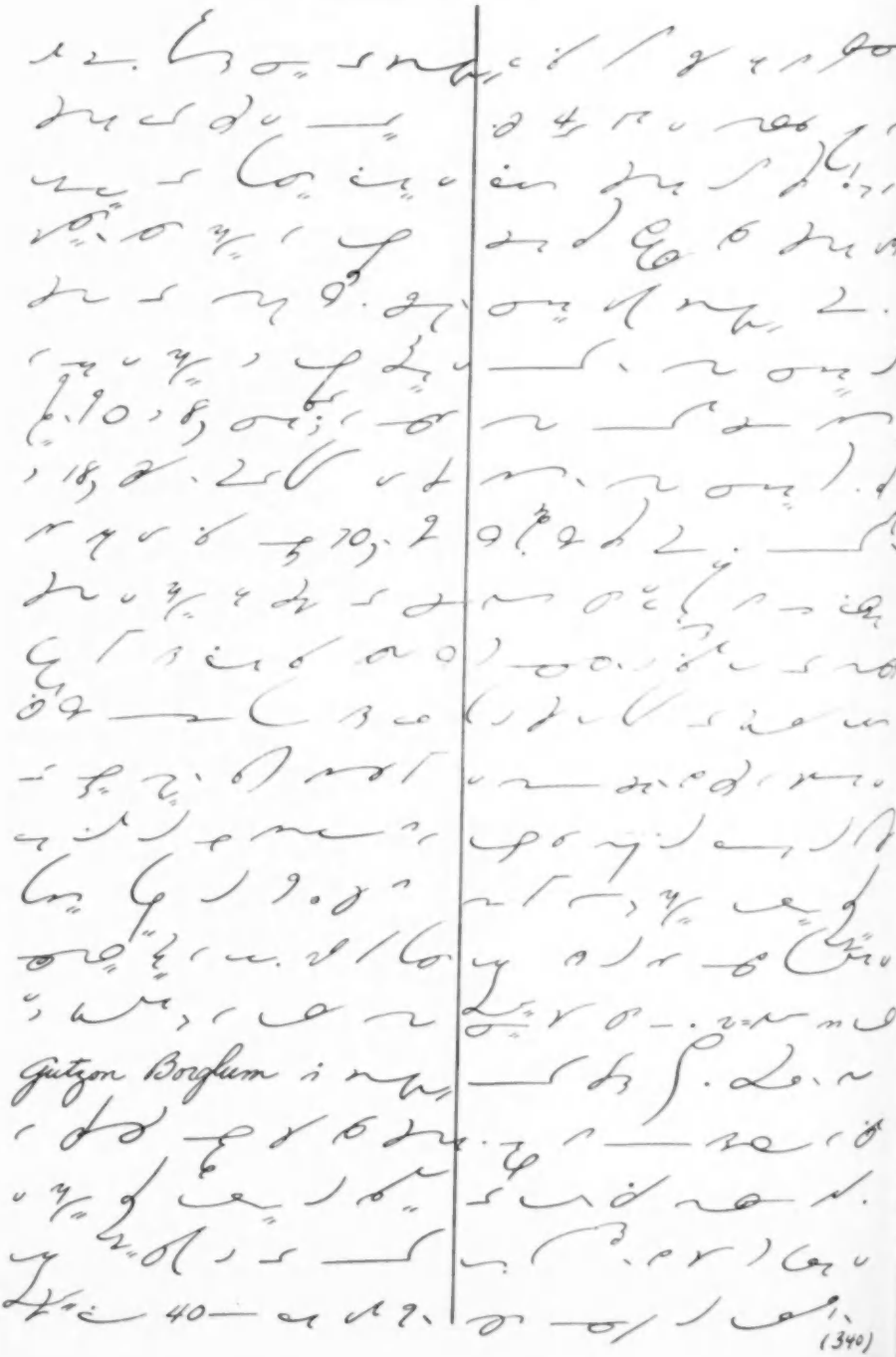


The Greatness that is America

From "The Friendly Adventurer"

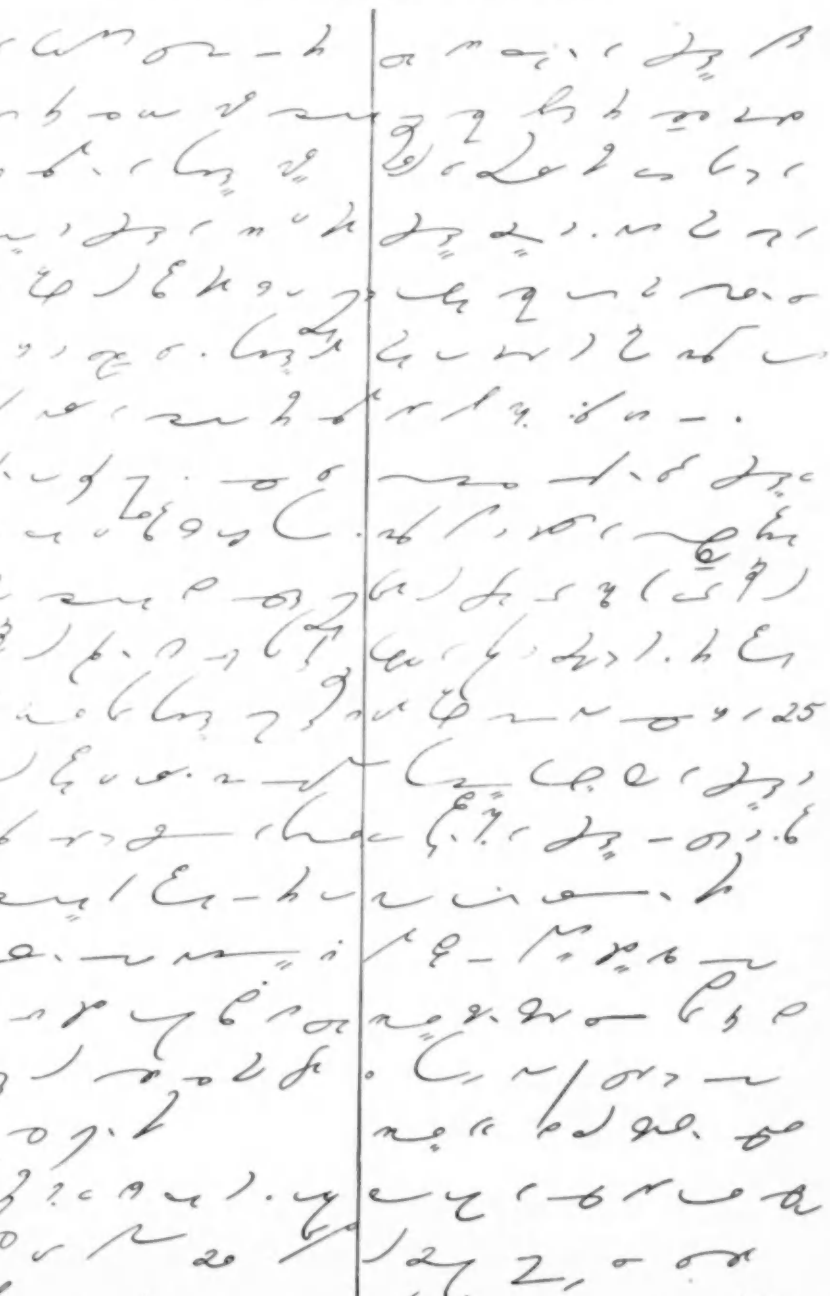


(340)

Graded Letters

A. E. KLEIN

For Use with Chapter Four of the Manual



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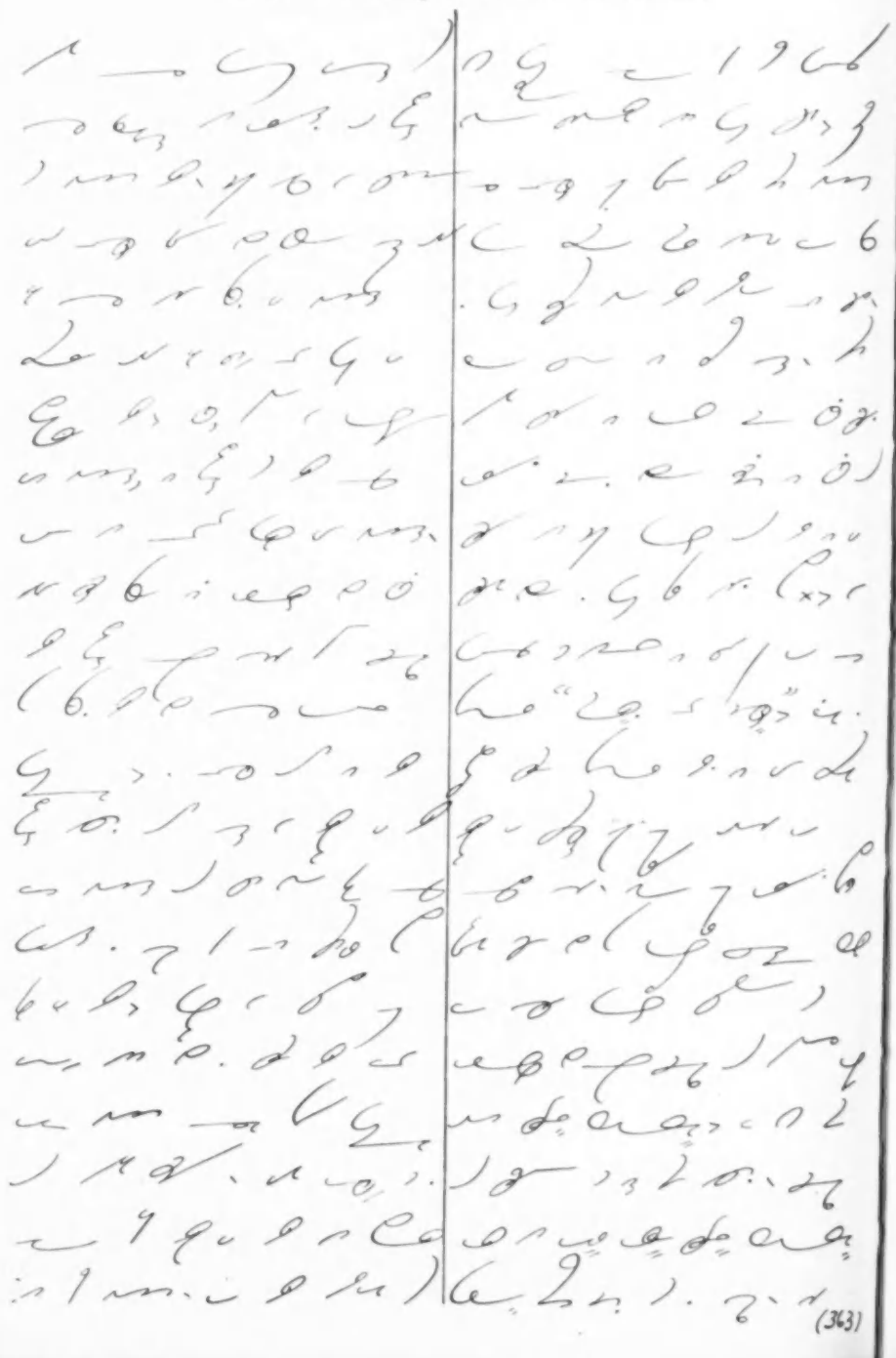
Graded Letters

A. E. KLEIN

For Use with Chapter Five of the Manual

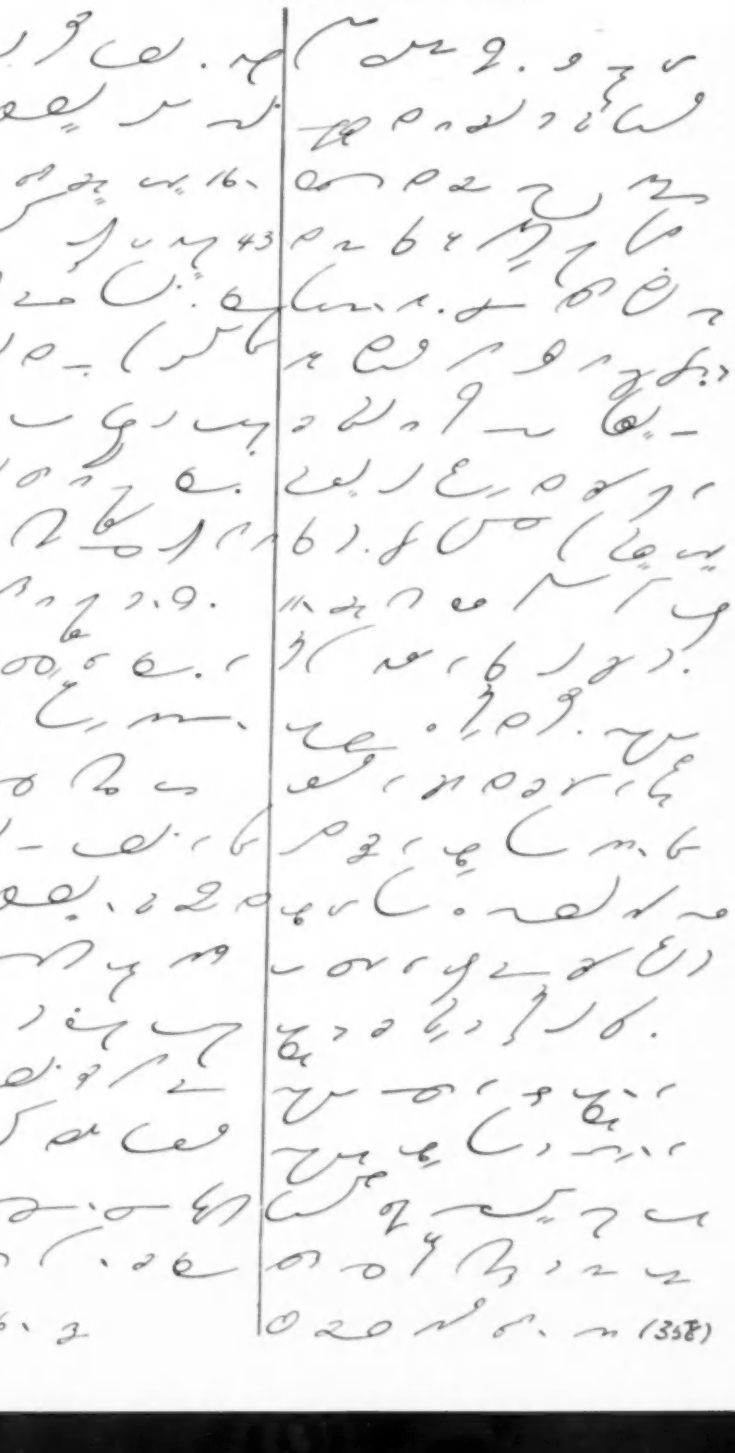


(363)

Graded Letters

A. E. KLEIN

For Use with Chapter Six of the Manual



Thirsty Metal

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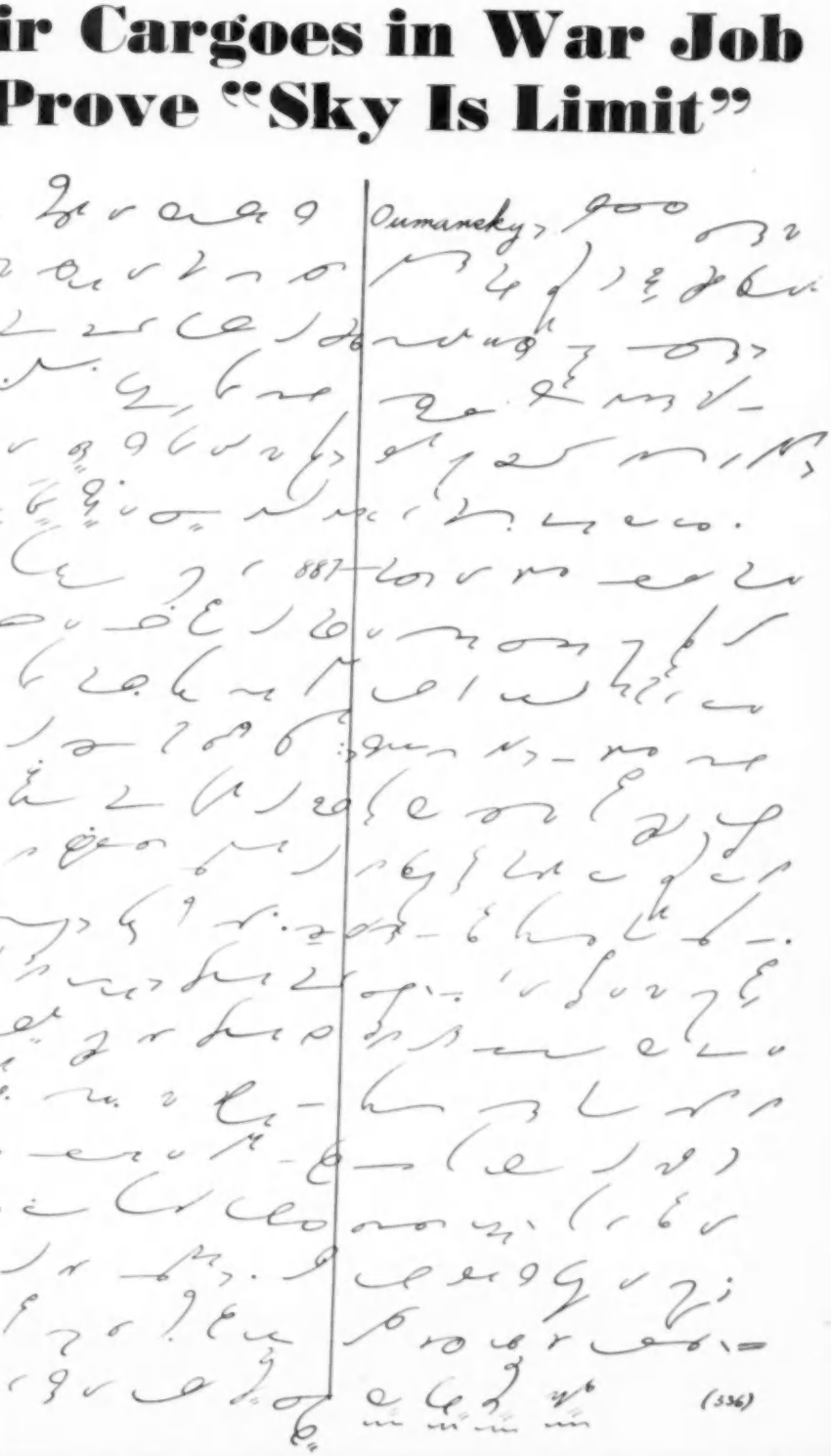
Air Cargoes in War Job Prove "Sky Is Limit"



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WILLIAM HAZLETT UPSON

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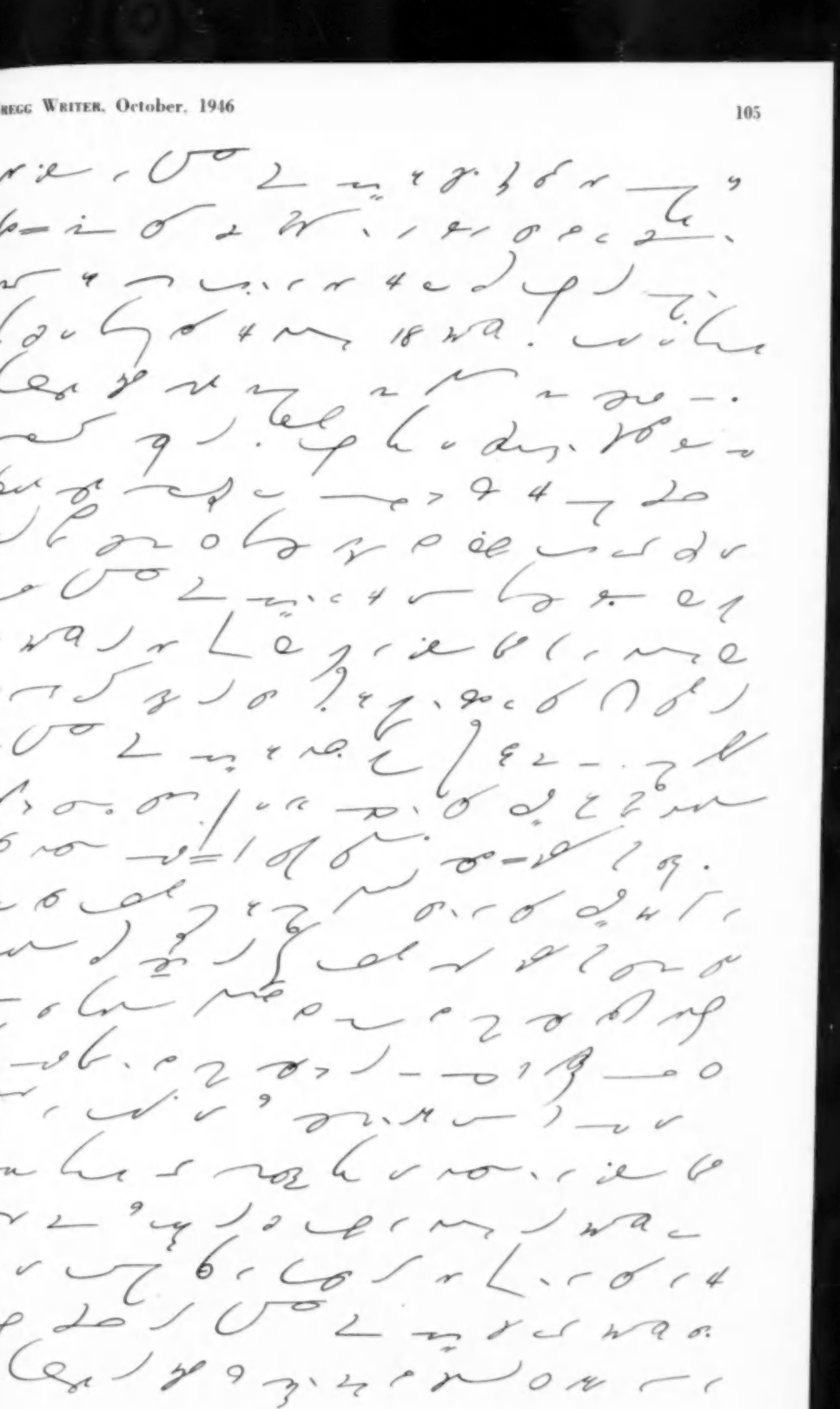
PART II

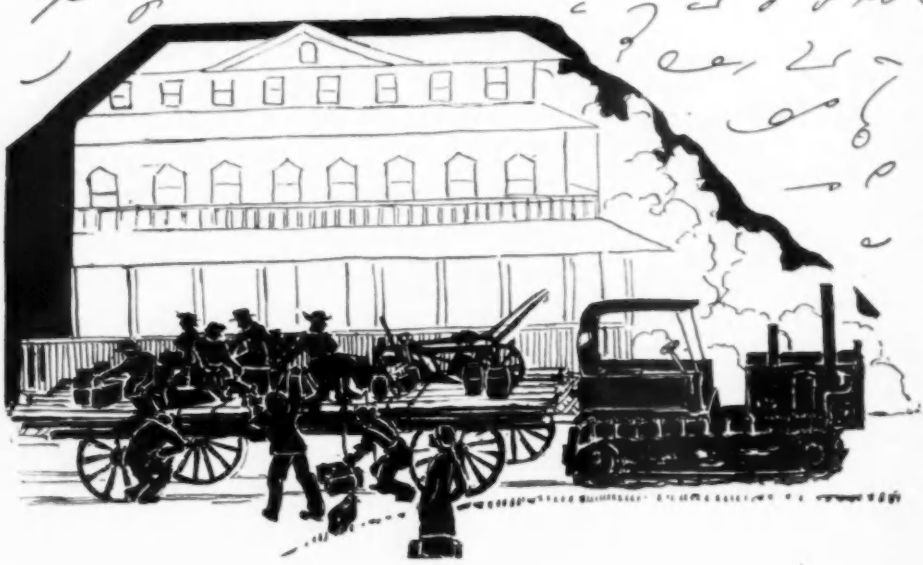
FARMERS' FRIEND TRACTOR COMPANY
SALESMAN'S DAILY REPORT

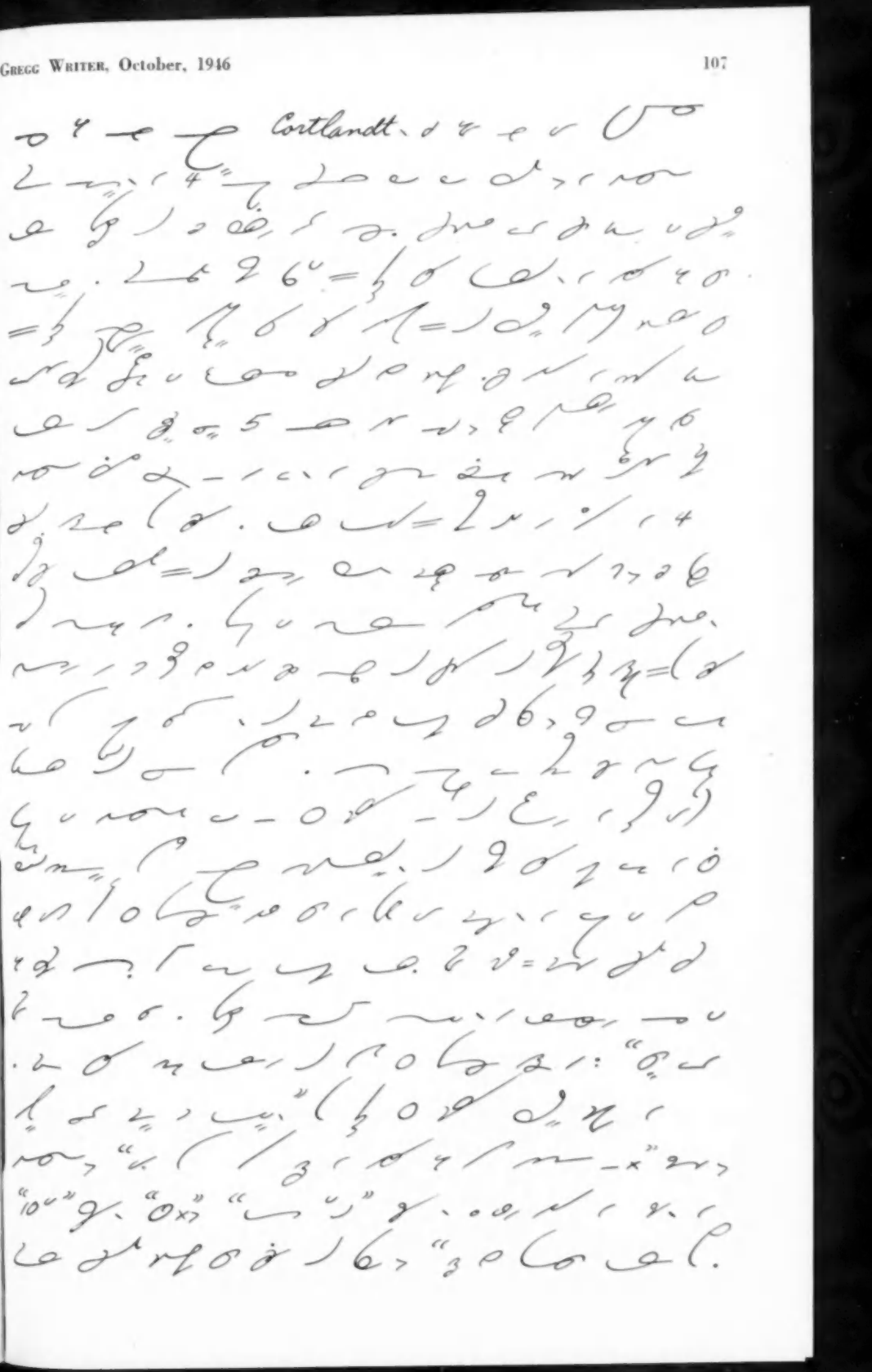
Date: [illegible]

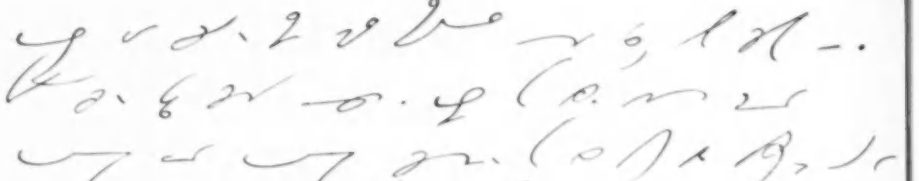
Written from: [illegible]

Written by: [illegible]





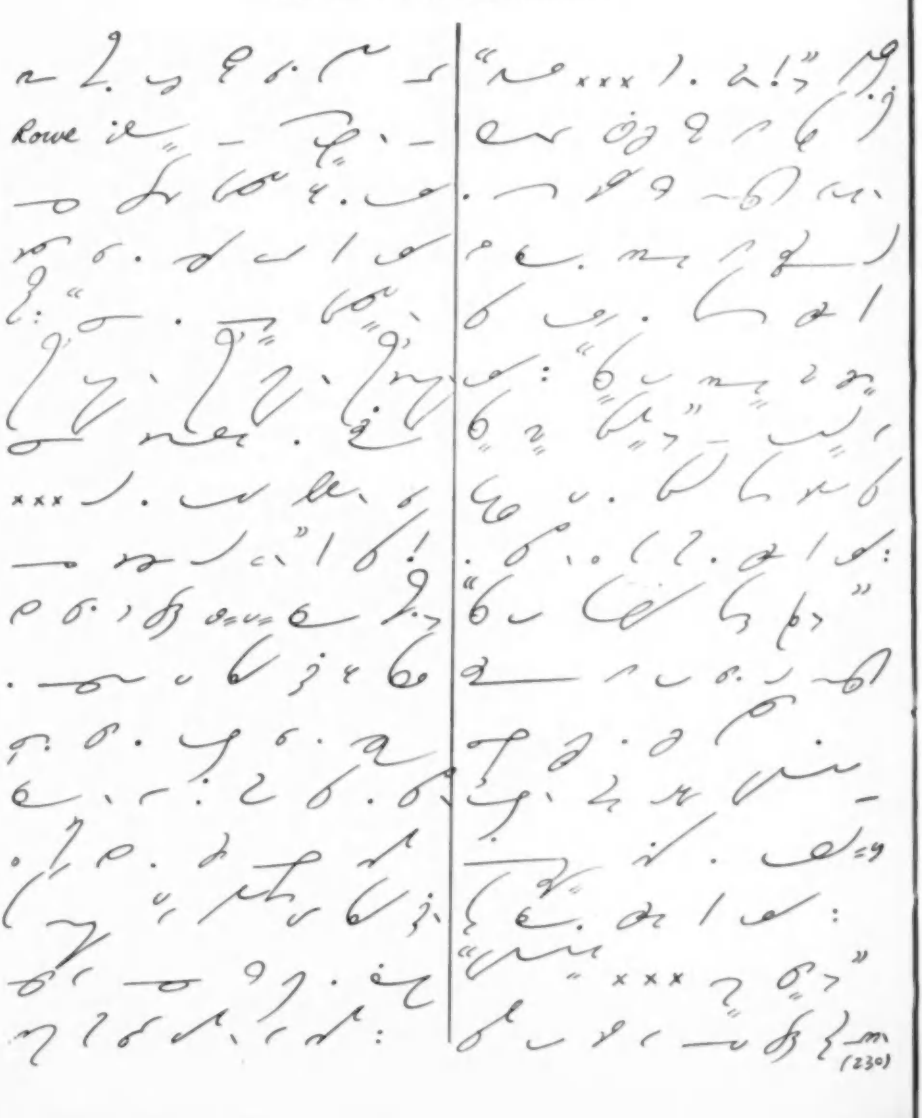




(To be continued next month) (3524)

Creative Minds at Work

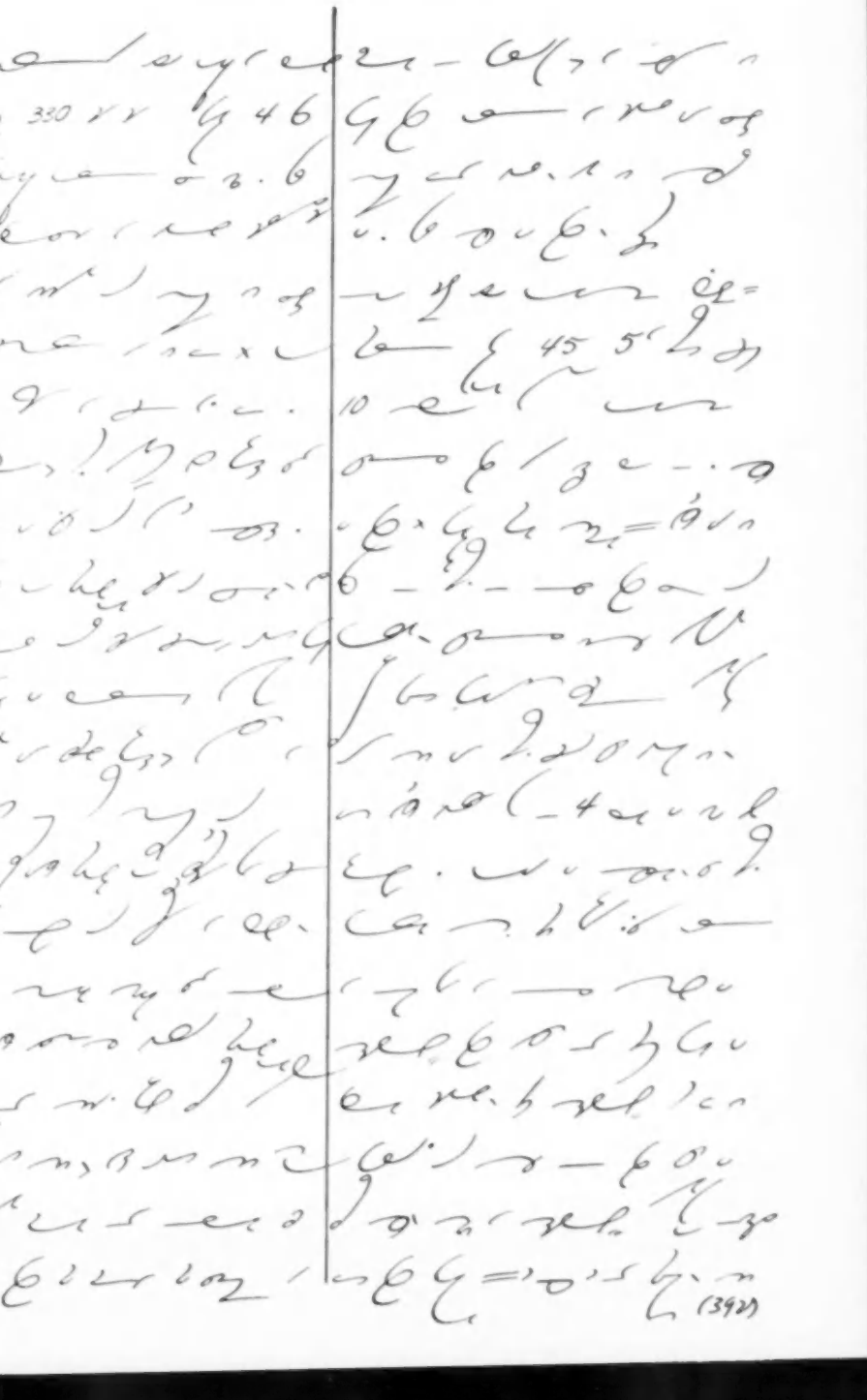
From "The Friendly Adventurer"



(230)

Actual Business Letters

From the Paper Trade



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By Wits and Wags

Times Have Changed

Strong Medicine

Generous Response

Tempting Bait

And an Optimist

Octob